

**THEATRICAL ROSTER**—(SECOND INSTALLMENT).

**TWENTY-EIGHT PAGES**

# THE NEW YORK DRAMATIC MIRROR

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**PRICE TEN CENTS**



**ABEL Sisson AND STUART BARNES.**



## THE MATINEE GIRL.



The Strollers, who made such valiant efforts to bring society and the stage together, may take heart.

Society and the stage are closer together now than they ever were. By a roundabout way, and by means of the indomitable actor pugilist, Robert Fitzsimmons, they are gradually merging like the tints of a sunset.

Fitzsimmons has acquired a chaperon in the person of his new manager, Percy C. Williams. Williams was an ex-amateur actor chappie over in Brooklyn years and years ago.

He used to do comedy parts so well that managers offered him all sorts of inducements to go on the stage.

Now that Mr. Fitzsimmons has secured him for a manager, we can confidently look forward to the day when the blacksmith-hero of a new melodrama will be put up at the clubs.

I have a dim idea that it was Manager Williams that secured Fitzsimmons. He has a simple Japanese way of making money out of everything he touches. And he is strong on the society game.

But then he's been in everything, from a chafing dish to a cotillion. The little dinner at the Bellevue in Philadelphia was under his direct managerial supervision. And it was touching to read about it in the New York papers.

"Here," said Mr. Fitz to one of Philadelphia's gifted youths, "is a bit of the glove that I used at Carson City."

"And here," he remarked, "is a section of the sponge used during my recent appearance in Madison Square Garden."

We'll be having these fellows at our pink teas in no time. They say that Fitzsimmons is just crazy for salted almonds, and that McCoy keeps his boots on trees. Just fancy!

I know a lot of you will say: "Tush! Tush! Here is our Matinee Girl writing about pugilists again." And some of you will write me as you have before:

"Why do you disgrace your nice, cunning little column writing about the Horrid Things?"

Well, they are Horrid Things, I know, but they are intensely interesting when you get them from the right point of view. And funny? They are the funniest ever.

I have wanted so much to see one of them in a book or play. Bernard Shaw put one in a book, and now it's going to be put in a play. And we may have a chance to see a new kind of hero.

The recent unpleasantness "in the midst" of two of our leading actor-pugilist families brings some interesting revelations to light.

I always knew the McCoy's were literary and artistic, but not that they went in for quotation so heavily.

When the reporters called to see Mr. McCoy about the double-decked desertion that has jarred society during the last few days he leaned his pale cheek upon his hand and said: "Hell knoweth no fury like a woman scorned."

It was up to Mrs. McCoy then, and when they told her that her husband was disguised under a *nom de plume* without baggage in Brooklyn, she murmured: "The wicked flee where no man pursueth."

And the McCoy's were veritable turtle doves. They used to summer in a cottage out on Saratoga Lake. "My Dearest" and "My Loving" each other until it was positively embarrassing. Cupid seemed to flap his wings and coo on their hearthstone.

Lots of the Saratoga Summer Girls were writing "mash notes" to McCoy.

And McCoy brought them home like a good boy and they had lots of fun reading them. That's always the way during the honeymoon. After that they learn to say nothing, or else burn them after making a note of the addresses.

But McCoy's trainer, who was something of a looker himself, used to take the notes, go on to Saratoga, meet the girls and pretend he was McCoy.

But it was a very happy outfit, and it seems a great pity.

All the ambitions and hopes that were discussed on that front porch? And always the idea that the "profession" would be given up?

In every fighter's family it is about the same thing. The day after a battle the loving wife looks across the breakfast table at her spouse, who may be bruised and battered but is still beautiful to her chavving hauled all sorts of money the night before, and says:

"And now Jerry will leave the ring for good. The children are growing up, and it's for their sake as well as mine." And the baby crows, applauding the sentiment profusely.

And it seems but yesterday that I sat on the piazza of the Corbett cottage at Ashbury Park. Every second word the pugilist spoke he said "My Wife!"

Now when a man says "My Wife" so often that it gets to be tiresome it is the surest symptoms of a paradoxical state of things. "In love though married."

I remember that a dog came out on the porch. It had a dragged bow about its neck that had once been baby blue liberty satin, very smart and "sheek," as the milliners say.

But its glory had departed. It hung in a limp, disreputable, mud-spattered festoon from the dog's neck. It was like a soiled pink negligee gown, eloquently pathetic.

There was ocean, ocean everywhere, and of sea in Ashbury Park yet. But, how

was he fully conscious of the dog's

He said: "It looks bad, doesn't it? Now when MY WIFE is here that dog is a perfect beauty."

Also the canary. The canary was sitting on the top perch and looked as though it didn't have a friend in the world.

A portion of Roquefort cheese was fastened in the slats of the cupola and the seed cups were filled with Bass ale.

They replenished the bath with a siphon without taking down the cage, and the poor bird was seeing things.

"It's different when MY WIFE is here," said Corbett, keenly ashamed of Dicky's unkempt appearance.

And I thought: "How the people misjudge these fellows. They don't allow them one human, not to say humane, emotion."

It all comes of the "fiery white light," as Mr. McCoy would say, that beats upon the ring.

I shouldn't be a bit surprised to learn that it is a new kind of press work. Imagine a reconciliation all round and an all star company to take the road in a new melodrama with the quotations and all! And the speeches?

"She pointed a revolver at me, but I did not fear, for I had removed the cartridges!"

Well, it is a shame to joke about such serious matters, but Mr. Kid and Mrs. Kid shouldn't be so funny when they quarrel.

The keenest, cruelest thing a man can do is to go and take his picture after he has had a row with a girl he once loved. "Sharper than a serpent's child" that is. That means everything's over. Da-da!

A man will call politely with a great deal of ceremony to get back a picture of himself that isn't worth thirty cents. Do you know why? In reality it is always leading up to reconciliation. Giving the girl a chance to say: "Reginald, do not go. I cannot live without you!"

Some girls do—but others play golf with the furniture and then there's more trouble.

Which reminds me of a story. A very happy young couple had a serious quarrel and separated. The girl waited and waited, but he never came back.

All the time there hung upon the drawing-room wall one of those portraits that misguided persons sometimes have made of themselves, heavily framed in bronze, of the Boy. It was ornate, massive, and had cost a lot of money. In the honeymoon days the Boy had it made, and gave it to the Bride.

And on his birthday she used to drape smilax and spinach and roses around it and show it to him and he finally got to regard himself as warm material.

Well, the Bride got tired of looking at it and it was taken down; but it was so large that even in the cellar it was in the way. One day the Bride bethought her of some relative of the Boy's and she thought "I'll express that picture there and get rid of it."

She had Plato, a colored man who had worked about the house and who knew all the domestic difficulties of his master and mistress, pack it and ship it. But in six days it came back like a cat. The people had moved, or died, or something.

The Bride was desperate. "Plato," she said, "you take that picture home. It's a beautiful frame, and you can have your wife's picture made and put in it."

"Indeed no, Miss! I've only too proud to have Mistah Arthur's picture. 'Deed I is!"

"Well, take it and be proud as you like, Plato. You can have it."

So Plato took the picture home and gave it the star position over the kitchen mantelpiece, and told people it was a relative of his—"one of dem blond niggahs."

Time went by. The Bride sought legal separation from the Boy. But there were important matters they must settle in a personal interview, the Boy wrote.

So they met. They drifted to a restaurant that used to be an old-time haunt. After many years? Oysters and broiled duck and a salad. Wine? Yes—the lady likes Pommery. Very well. How funny these tragedies are!

"Dear me—how odd it seems. And you are in love again? Yes—here's her picture. Pretty girl, isn't she? But there will never be any girl in the world for me like you. Of course you know that."

"Ah, well, it's all over now. That was a boy and girl affair. Best to end it, Boy, and try and find a little happiness somewhere."

"Ah, then you—too—contemplate?"

"Not exactly—that is—of course I have had."

"Yes—I see."

"It never is quite like the first, you know."

"But you are quite sure you don't care to try?"

"Oh, no—no—no! Never!"

And then they talk about various business matters that are to be arranged, the Boy always looking for a chance to get back. They always do.

But the Girl was cold-blooded, philosophical.

"And now," said the Boy, grasping at the last straw, "there is one thing you don't want, certainly, which I would like to have."

The Girl set her teeth. Some men are mean enough to ask for rings and things.

"Yes?" she said, and her voice was like frost. "What?"

"My picture?"

"You—your picture? Why, I haven't even one. I tore them all up!"

"I don't mean photographs. I mean the picture—the big one—by Splashem!"

"Oh—o—o—oh! Yes—of course—the big one. Let me see. Why, certainly I—er—"

"Surely you don't want to keep it?"

"Oh, not at all. I was just thinking. Why, I'll send it to you, Boy—anywhere you say."

"No, I just have a fancy. I want to get it to-night. I'll drive up with you in a cab, and the driver can help me out with it. It's heavy as ever, I suppose?"

"Oh, yes—heavy as ever. Yes."

"You haven't kept it on the wall all this time, have you?"

"No—o—o. It was in the cellar a while. Then I sent it to Aunt Phoebe's."

"Huh!"

"And it came back, you see—it came back—and er—"

"I suppose you stowed it away in some corner? Ah, me! Well, I'll drive up with you and get it."

"Well, no—er—the fact is, you see—you remember Plato?"

"The coach?"

"Huh—huh. Well—er—I gave it to HIM!"

THE MATINEE GIRL.

## BARNES AND SISON.

Stuart Barnes and Mabel Sison have been working together for four years, and during that time have risen to the enviable position of headliners in vaudeville. They were successful from the start, upon their first appearance in this city being immediately engaged by Tony Pastor for his road company. Since then they have been featured in every first-class vaudeville house from Maine to California. Much of their success has been due to the fact that they are always striving for something new, having produced no less than five new sketches during the time they have been together. Last season they were with Folger's European American Stars, and were re-engaged by Manager Robert Folger this season for the Hopkins Trans-Oceanic Star Specialty company. Next season they will star in farce-comedy.

## QUE.

The Greco Lithographing Company, of Milwaukee, have won a gold medal at the Paris Exposition for a four-color and gold-bronze poster of Elsie de Tourney, designed by her representative, E. G. Hinbaugh.

Beatrice Norman, who has made a hit this season as Alice Wellington in *A Stranger in a Strange Land*, will be starred next season in an English melodrama that her managers, Thall and Kennedy have purchased recently for the purpose.

Theodore Hart Sayre's novel, "The Son of Charleycroft," the dramatization of which proved so successful when produced in Boston last Spring, will be published in a fortnight by Harper and Brothers.

Carl Herbert, manager of the Herbert Stock company and of the Penn Avenue Theatre, in Pittsburgh, was married at Rochester, N. Y., Sept. 11, to Jessica Minor, the popular leading woman of the Herbert company.

Frank Davis, late of Frank and Fanny Davis, has returned to New York, after spending more than three years abroad.

Kate Mischelehn, prima donna of the Jules Gray Comic opera company, has left Detroit, where she has been spending the Summer, for Racine, Wis., to attend rehearsals. Florence Mad dock, her sister, accompanied her.

The season of Prim's fireworks, at Manhattan Beach, ended on Sept. 8.

Warren G. Richards entertained the guests of the Grand Hotel, Mackinac Island, Mich., on Aug. 25, assisted by H. Wallace's orchestra. Mr. Richards' tour of the lake resorts has been very successful.

## ENGAGEMENTS.

Frank Seal, with Liebler and Company, for East River.

Frank Penitence, with W. A. Brady, for Jean in Sapho.

Wright M. Lorimer, for Stair and Nichol's Three Musketeers.

Donald Brine, with Walter Perkins, for The Man from Mexico.

Walter E. Seymour, as Geoffrey Tempest in The Sorrows of Satan.

M. M. Murray, for the leads with Joseph Murphy.

Robert Dudley, re-engaged by W. A. Brady.

Lynn Pratt, for the juvenile lead in The Village Postmaster.

Eliza Mason, with At Piney Ridge.

F. D. McEntee, with Walker Whiteside.

Francis Byrne, with William A. Brady, for David in Way Down East.

P. Henry Crosby, with Augustus Pilon.

John J. Conway, with Harry Lucy.

Paul Gerson, as George Osborne in Mrs. Fisher's production of Becky Sharp.

Stella Madison, for San Toy.

Edwin Mordant, to originate the leading role, Lieut. Jack Ford, in A Rough Rider's Romance.

Frederick H. Wilson, Minnie A. Barrie and Little Florida, with Daniel E. Ryan.

H. Dudley Hawley, by Edward E. Rice, for When We Were Twenty-one.

Mathew Bradley, for Sherlock Holmes.

Eva Randolph, for Slaves of the Orient.

Mr. and Mrs. Ford, Night, with Frederick Ward.

Chas. Hunter, for Woman and Wine.

Dector Dion, with Joseph Murphy.

James W. Arlington, for King of the Opium King.

Alexander Kearney and Nellie Hancock, with Henrietta Crossman.

Alfred Kraus, for Le Voyage en Suisse.

G. M. Thompson, with Alvin Joslin.

Caroline Franklin, for A Rough Rider's Romance.

Carrie Elzer, for A Night in Chinatown.

N. Sheldon Lewis, for The Little Minister.

Richard S. Lyle, for The Royal Box.

Camille Crane, for Fedora.

Mathilde Welling, for A Poor Relation.

Mr. and Mrs. Garland Gaden, to play Perry and June in Blue Jeans.

Mortimer Weldon, with Maude Adams.



YARMOUTH.



# THEATRE STOCK

## SECOND INSTALLMENT.

### DRAMATIC.

**A COUNTRY OF STRAITS.** Messrs. Shipman, managers, Joseph de Grasse, Edwin Hadden, Cath Gilbert, Albert Reed, Harry Keeler, Edward Booth, William Tille, Tom F. Shea, Freeman de Wolfe, H. C. Conner, Moss Chase, H. Langley, Lillian Paige, Marion Farnsworth, Margaret Moffatt, Ernest and Joseph Shipman.

**A COUNTRY OF STRAITS.** Carl A. Haswin, proprietor; W. H. Gault, manager; George W. Winnet, business manager; Frances E. Haswin, stage director; Allan Roberts, property man; George Beebe, carpenter; Carl F. Haswin, S. H. Verney, Carroll Kelly, George Beebe, Charles F. Elbe, Gilbert Gardner, Edgar Norris, Fred Eckhart, Allan Roberts, Frances E. Haswin, Lillian Schuchman, Grace Gibbons, Margaret Barber, Nellie A. Roberts, Little Pearl Roberts, Margaret MacDonell.

**THE LITTLE PRINCE.** Ed Anderson, proprietor and manager; Ed Young, stage manager; Lillian Smith, musical director; Laurence Evans, Harry MacLade, Tom Young, Gus Arthur, James A. Lewis, Ed Anderson, Edson Alton, Harry Evans, Alice E. Jones, Edson Stevens, Florence Irving, Maud Hastings, Little Sibson, Arthur Egan.

**THE LITTLE PRINCE.** J. F. Arnold, manager; Charles Murray, advance; Lew Gibson, stage manager; Emory Bremer, musical director; William Boston, electrician; E. J. Holt, property man; J. F. Arnold, Lawrence E. J. Holt, property man; J. F. Arnold, Harry A. Willard, George E. Holt, William Boston, Charles Young, Emory Bremer, Harold Square quartette, Goldie Cleveland, Lew Gibson, Arthur Arnold, Marie Adair, Ethel Owen.

**A COUNTRY OF STRAITS.** C. E. Callahan, manager; J. Henry Elbe, business manager; J. Henry Elbe, advance agent; Joseph Elbe, treasurer; W. E. Hillard, stage manager; W. E. Hillard, property man; Lillian Evans, Margaret Nellie, Alberta McArthur, Nellie Dale, Sadie F. Ware, C. E. Callahan, Stanley Johns, E. Edward Dale, W. E. Hillard, Joseph Elbe, Albert Butler, W. E. Hillard, Asher, E. F. Gordon, Walter Elbe, James Bondin, Sam Gaines, William St. Lawrence.

**THE LITTLE PRINCE.** (Southern) Mittenhal Brothers, proprietors; T. M. Mittenhal, manager; Andrew Mittenhal, business manager; Ed Victor Morley, stage director; W. H. Morton, stage manager; C. Thorne, properties; Lillian Raver, Helen Irwin, Edith Powers, Maud Norton, Baby Florence, H. Victor Morley, Townsend Irwin, Anthony Arnold, Edith E. Powers, A. E. Edwards, Alexander Leonard, Will T. Morton, and C. Thorne.

**A COUNTRY OF STRAITS.** Western, W. W. Randall, manager; Frank Tammill, Jr., Ernest Howard, Horace Brown, Harold Gohl, C. Stuart Johnson, Carl Stockdale, Harry L. Barker, Charles Harris, John Risley, Richard J. Boyer, Ethel Palmer, Eleanor Graham, Edith Gillette.

**THE LITTLE PRINCE.** Patrick Bender and Co., proprietors; John C. Patrick, manager; C. W. Roberts, business manager; G. E. Peters, agent; W. E. Hill, treasurer; Frank Hart, stage director; C. J. Miller, properties; Frank Andrews, George Gaden, W. E. Farnum, James S. Kirts, George L. Dorey, William Wright, Harry Walden, Edward Floyd, Miss Louisa, Miss Helen Burdette, Miss Kate Andrews, Miss Im Farnum, Lillian Farnum.

**BROTHERS SHERMAN.** James A. McAllister, manager; Alfred J. MacDunell, business manager; Philip J. Cahns, treasurer; Edgar E. Strought, stage director; Gilmore Hammond, Arthur E. Wallis, Emory Stevens, John Harrington, Paul Linton, Alice Dale, Jessie Easton, Alice G. Haslam.

**A COUNTRY OF STRAITS.** Jacob Lill, proprietor; J. H. Bonanno, George Fawcett, Edwin Arden, Elmer Gaudin, J. W. Cape, Robert Love, John T. Burke, Fred Rockley, Asahel Asahel, Mrs. W. K. Rankin, John Gilman, Emily Walden, Helen King Russell, Alice Hunt, Malinda Williams, Harry Halliday.

**A COUNTRY OF STRAITS.** Joseph L. Brandt, proprietor; W. C. Elmsted, business manager; C. W. Vance, stage manager; Ben Wilson, master of ceremonies; Ed Spencer, stage manager; George I. Fields, property man; Frank M. Kelly, Frank H. Crane, Leland Clark, S. K. Chester, C. W. Vance, Matt Reagan, George W. Barlow, Walter Morrell, Arthur Starnes, John Miller, Ed Spencer, George I. Fields, Gertrude Norris, Maud Shaw, Lillian Longmore, Grace Howard, Irene Dorland.

**THE LITTLE PRINCE.** Lillian Starr, William Smith, Chester Bishop, Arthur Stanley, Mrs. Marie Smith, John H. Sisk, K. J. J. H. Jaxon, Gus Cohen, Corinne Brown, Ned Kingston.

**THE LITTLE PRINCE.** C. H. Newell, manager; C. L. Maitland, business manager; J. A. Ellis, stage manager; Josannine Gifford, musical director; C. A. Elliott, electrician; Harry A. Rose, Hugh Mac Kay, A. J. Beach, A. A. Elliott, Nathalia Ganser, Frankie Elliott, Lela Carpenter, Mlle. Willie.

**THE LITTLE PRINCE.** A. E. Davidson, proprietor; Tracey Maguire, business manager; J. P. Clark, stage manager; M. J. Ketchum, assistant stage manager; William Spomer, property man; J. P. Clark, property man; James Kennedy, J. P. Clark, George Butler, Samuel Spedden, W. H. Newman, Harry Armit, M. J. Ketchum, Tracey Maguire, Minna Phillips, Emma Wirth, Elaine Paige, George A. Manning, manager; J. Harry Proctor, advance agent; Peter Johnson, stage manager; Thomas Webster, property man; Edward DeLoze, Leland Webb, Hal C. Dunn, Devere E. Farmer, Charles W. Edwards, Harold Selman, Thomas Webster, Hortense Van Zile, Mary Thompson, Helen Stewart.

**THE LITTLE PRINCE.** Charles Friedman, manager; John Drey, Arthur Byron, Harry Harwood, Frank Loebe, Francis Rogers, Richard Hart, Lewis Baker, Morgan Connor, Paul McAllister, Dabson Mitchell, Brandon Tamm, George Loser, William Downing, George Forbes, Frank Lamb, Edwin Lloyd, Charles Gibson, James Wood, Robert Egan, Ed Spencer, Edith May, Mrs. W. G. Jones, Marion Childers, George Mendenham, Charlotte Townsend.

**THE LITTLE PRINCE.** Morse and White, proprietors; C. C. Stocking, advance agent; Professor W. E. Hartness, leader; George A. Rose, Hugh Mac Kay, A. J. Beach, A. A. Elliott, Lou E. Streeter, Lou N. Harrington, Ed J. Morris, James F. Daly, C. C. Stocking, George A. Adams, Little Lottie Morse, Grace Raymond, Jean Harlan, Gertrude Harrington, Virginia May.

**THE LITTLE PRINCE.** Charles Fredman, manager; Joseph Drey, Louis M. Mottella, L. S. De Kall, John Drey, George Fisher, Frank Cain, Al. Wilson, W. H. Rogers, Miss O'Neil, Louis Vane, Dorine Desmond, Genevieve Campion, Vico Savon, Estelle Jacobs, Maud Durand, and Joseph Gray.

**THE LITTLE PRINCE.** Sheffield and Warfield, managers; Luke Casavary, Charles J. Sheffield, Charles W. Ward, E. S. Sullivan, C. Gibson, Charles McChoy, Edmund Chans, Joseph Croche, Otto Louis, George Vincent, Lella Lindsay, Marie Heger, Adelaide Wickley, Edna Earl.

**THE LITTLE PRINCE.** Charles F. Power, manager; Guy C. Smith, stage manager; Frank McArthur, stage manager; George P. Bonn, property man; Robert F. McCoy, assistant property man; William F. Edgerly, carpenter; Thomas White, assistant carpenter; Alexander, Nina, George H. Low, wardrobe mistress; Mrs. Fiske, Charles Gilmore, Charles Vane, Alfred Hudson, Norman Connors, Charles Plunkett, Robert V. Ferguson, Paul Gerson, Frank McCormack, Charles J. Burdette, Paul Gerson, Charles H. Sider, Ed Spencer, Hugh Campbell, Arthur W. Roy, William W. Browne, George E. Bonn, George H. Haynes, Robert F. McCoy, Luma Magillvary, Mary E. Barker, Frances Lina, Mary Madden, Ethelwyn Boyd, Sara Everett, Renee Bruno, Emily Stevens, Michaela Plunkett, Katherine Ferguson.

**THE LITTLE PRINCE.** Eastern, Lester, Molitor and Carter, managers; Dan F. Lester, W. F. Molitor, C. R. Carter, William T. Roberts, W. F. Molitor, George Hoxson, Daniel Reed, W. F. Molitor, C. R. Carter, A. Caldwell, E. H. Gier, Olive Martin, Mrs. Emma Mathies, Florence Wilkins.

**THE LITTLE PRINCE.** Morgan Galt, proprietor; William Stanford, manager; Al. H. Smith, musical director; Morgan Galt, musical director; Charles Francis, Nelson, George Sider, Frederick Nye, Alford H. Smith, Roy Wood, J. But Johnson, Nellie Gibson, Marian Gibson, Alice Hamilton, Paul Stanley, Mabelle Fowler.

**THE LITTLE PRINCE.** Harry Goodman, Earl Ford, A. L. Ford, Charles H. Ford, Charles Wilcox, J. J. Goodman, T. C. West, Mille Desnoeda, Fay Robinson, Alice Thompson.

**THE LITTLE PRINCE.** Charles K. Harris, owner and manager; C. A. Paige, business manager; W. C. McKay, stage manager; Edson Langill, property man; Ethel Fuller, Jeanne Tarr, Bertha and Miss Maud Hazel, Baby Beatrice, Mabelle Brouha, Miss Blanche, Bertha Thome, Charles K. Harris, H. J. Emory, Harry Fickling, George H. E. Ford, Harry Moore, Eugene Harris, W. J. Fordshaw, Edwin Clayton.

**THE LITTLE PRINCE.** Eastern, W. E. Nantowille, proprietor; E. Lawrence, Lew stage director; W. E. Nantowille, advance agent; Charles H. Nantowille, manager; Evelyn Salside, Juliette, Fannie, Little Weston, Lulu Demus, Little Florence, F. E. Allan, William Blumson, J. P. Lester, Dave Flynn, A. Mille Kirk, Ethel.

**THE LITTLE PRINCE.** Fred E. Wright, manager; Paul T. Alford, business manager; Frank E. Noser, advance agent; Albert Lang, stage manager; James Ford, property man; Thomas Nelson, carpenter; Belle Archer, Edythe Ferry, Edith Willard, Doll Eiler, son, Bertha St. Clair, Sydney Marler, Arthur Gregory, Albert Lang, Edith Noser, S. E. Granger, Donald Smoot, Lloyd Patterson, Edward Craven, J. Duke Jaxone, Will Weston, James Ford, Thomas Nelson, Henry Sanger.

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# CORRESPONDENCE

## ALABAMA

**BIRMINGHAM.**—JEFFERSON THEATRE (R. S. Douglas, manager): M. Fadden's Row of Fats pleased two large audiences 12. At the White Horse Tavern 13. A Poor Relation 19. Frederick Ward 29. At 4. The Belle of New York 27. **AUTUMNIUM** (Don S. Thoma, manager): Ward's Minstrels gave creditable performance 7. 8. good business. Una Clayton co. opened for a week to S. R. O. Other plays: A Midnight Masquerade, Fanchon, The Sultan's Daughter, A Little Pauper, From Front, and Miss Sawyer. Last night, Heretofore, greeted by a fair audience. S. Ward's Minstrels Oct. 1, 2. **EAST LAKE** (J. B. McChary, manager): Edwards-Davis Stock co. closed a highly successful fourteen weeks' engagement 8.

**MOBILE.**—THEATRE (S. E. Hirsch and Brother, managers): Una Clayton, supported by a good co., opened for a week 2, presenting Darkest Russia to S. R. O. Other plays: A Midnight Masquerade, Fanchon, The Sultan's Daughter, A Little Pauper, From Front, and Miss Sawyer. Last night, Heretofore, greeted by a fair audience. S. Ward's Minstrels 11. McFadden's Row of Fats 14.

**MOBILE.**—THEATRE (J. Van-Hoorn, manager): Heretofore, 8 to good audience; performance good. McFadden's Row of Fats 15.

## ARIZONA

**PHOENIX.**—DOCKS THEATRE (E. M. Morris, manager): Black Crook, Jr., 25 cancelled. **ITEM:** Manager Morris returned from a two months' vacation at Grand Canyon 3.

## ARKANSAS

**MEMPHIS.**—THEATRE (N. T. Hawkins, manager): M. Fadden's Minstrels 15. Murphy's Masquerade 19.

**FORT SMITH.**—THEATRE (George T. Tills, manager): M. Fadden's Minstrels will open the local season 13.

## CALIFORNIA

**OAKLAND.**—MADISON THEATRE (E. J. Hadden, manager): Maggie Moore, supported by the Oakland Stock co., presented a burlesque on Trilby 28; good entertainment; business good. The Widow O'Brien 9-15. **DEWEY THEATRE** (Landers Stevens, manager): Grand Stock co. in Paul Potter's case as Seventh, and Bonnie Gillette as Trilby handled their difficult roles with great ability. Jim the Westerner 9-15.

**SAN FRANCISCO.**—GRAND OPERA HOUSE (William McCulloch, manager): The Grand has been dark for over two months. McFadden's Minstrels have been made. Gas lighting has been replaced with an electric system. The opening will occur 10 with the Bailey co. Supbo 29.

**SAN FRANCISCO.**—MORRISON'S BURBANK THEATRE (Edwin Morrison, manager): James Neil and co. continue to draw good houses by their excellent performance, closing their engagement in The Girl in the Red Velvet 8. The Prisoner of Zenda 9, which will hold the boards for the week.

**STANFORD.**—HARTON OPERA HOUSE (G. G. Barton, manager): Efforted co. in The American Girl, Quo Vadis 12. The Prince of the World 13. Arnold Oct. 14, 15. Brown's in Town 22, 23. Eddie Fay 26. The Man from Mexico 30.

**SAN JOSE.**—ANTONY THEATRE (Charles F. Hall, manager): Henry Miller in The Only Way 3. S. R. O. fine performance. Goggin and Cooper's Comedians 5-8.

**SAN JOSE.**—FISHER OPERA HOUSE (John C. Fisher, manager): City Guard Band Minstrels closed Aug. 31; pleasing entertainment; packed house.

## COLORADO

**CHITTEE CHIEF.**—GRAND OPERA HOUSE (D. E. McArthur, manager): That Man to Crowded House 9. The Prince of the World 11, 12. Arnold Oct. 14, 15. Brown's in Town 22, 23. Eddie Fay 26. The Man from Mexico 30.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): Joe Newman Concert co. 3. Large audience. The Prince of the World 11. The Prince of the World 12.

**SAN ANTONIO.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Broken Heart 6. Fair business; performance good. Haskell Burlesque Circuit 11, 12.

**GREENSBORO.**—OPERA HOUSE (W. A. Beaton, manager): Radlow Brothers' Minstrels 29.

## CONNECTICUT

**NEW HAVEN.**—HYPERION THEATRE (G. R. Dunham, manager): Quo Vadis, with a well balanced co., to large business 11-15. The presentation was first-class in every respect. Lauren Ross, a former Connecticut belle, with a husband who was capital, as Pedro, and Harrison Wolfe as Vincent, made a hit. Alice Chandler as Lucia and Vashti Hollis as Emilee were new. The Voyage on Sunset 29. May 21. **NEW GRANVILLE.**—OPERA HOUSE (G. E. Bennett, manager): H. Van Euren, assistant manager. The Prince of the World 11. Played to good business 7. S. King of the Opium King pleased large audiences 10-12. Two Little Virgins 13-15. The Angel of the Lord 17. The Prince of the World 18. Mrs. Bennett spent 11 with friends in Danbury. Lauren Ross was entertained by friends here 21. Charles J. Bennett is at his home in Danbury, was exhibited at the Newport Casino during the summer and much praised by the critics. Sam Converse, who has been visiting his sister in this city, has left to join her for rehearsals, and Mrs. Harry Lane is again at their home on Chapel Street.

JANE MARLIN.

**NEW BRITAIN.**—MISSWIN LYCEUM (Gilbert and Lyons, managers): Morrison's Faust 7; good business; co. fair. Waite's Comedy co. opened for a week to an excellent audience. The Prince of the World 11. Other plays: The Man from the South, A Celebrated Case, The Great I Am, Pygmalion and Galatea, Emma, and In Sunny Tennessee. Finnigan's Ball 18. Quo Vadis 19. The Voyage on Sunset 22. The Village Postmaster 23. Van 24. **NEW BRITAIN.**—OPERA HOUSE (A. O. Johnston, manager): Manchester's Minstrels 7 presented a good bill to good patronage. Mr. and Mrs. Ross, who have been in the city for a week, were well received. A Romance of Queen Hollow 20-22.

**STAMFORD.**—BROADWAY THEATRE (J. W. Jackson, manager): A large audience enjoyed a fine performance of The Christian 6. Lila Vane is well suited to the part of Glory. J. Henry Koller was fairly good as John Storm, and the rest of the cast performed excellently. Miss Hobbs 7 was played in a charming manner by a competent co. to good house. Walter Hobbs and Lila Bronson were admirable. A Hot Old Time 11. Fair house; the co. has a number of clever specialists beside the Koller, including Hayes and Hobbs. J. Edward P. H. the 15. **STAMFORD.**—THEATRE (J. W. Jackson, manager): The Village Postmaster 13; well pleased audience. Quo Vadis 17.

**SOUTH BRITAIN.**—BOY'S THEATRE (J. M. Hoyt, manager): A Wise Guy 15. Williams and Walker 17. A Hot Old Time 22. The Limited Mail 29.

**NEW BRITAIN.**—LYCEUM THEATRE (J. W. Jackson, manager): Miss Hobbs 6. The Christian 7. Good business; a pronounced success. Bennett and Moulton co. opened for a week 10.

**STAMFORD.**—OPERA HOUSE (W. E. Michael, manager): The Village Postmaster 13. S. R. O. Where is Cobb 22.

**STAMFORD.**—LOOMER OPERA HOUSE (John H. Gray, manager): Sun's Minstrels 15. Joshua Stephens 18. Quo Vadis 24.

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# GEORGIA

**ATLANTA.**—GRAND (John and Henry De Gize, managers): M. Fadden's Row of Fats 11; good business; audience pleased. Jack Futrell's benefit for the India sufferers 6 was a big success pecuniarily and artistically. Mr. Futrell presented his own play, A Model Young Man, and What's in a Name. Mr. and Mrs. Futrell took the leading parts and scored hits. They were assisted by Mrs. Frank Pearson (formerly of the Bostonians), Edgar Neely, and G. H. Haynes. Performance was away above the usual amateur average. Mr. Futrell will repeat this production, together with his new play, A Fool and His Money 19 for the same object. At the White Horse Tavern 14, 15. A Poor Relation 17. 18. Frederick Ward, 21, 22. **OLD MEXICO** (John and Henry De Gize, managers): Olympia Comedians, Oct. 10-15. In the Red Cross Nurse, The Slaves of Russia, East Lynne, and The Inventor; good houses.

**ATLANTA.**—GRUMP'S PARK PAVILION (E. E. Waters, manager): D'Omond-Fuller co. continue to attract large crowds. Bills recently presented: Fanchon the Cricket, The Golden Mine, and Miss Trilby. **ACADEMY OF MUSIC** (Henry Horne, manager): At the White Horse Tavern 18. The Man-of-War's Man 24. Frederick Ward 25.

**ATLANTA.**—GRAND OPERA HOUSE (W. L. Brown, manager): Woodard-Warner co. 3-8. The Paymaster, Mr. Young of Utah, The Ticket of Leave Man, A Gold Mine, and The Great Diamond Mystery; good business; audience pleased. The Sorrows of Satan 26. At 6. Field's Minstrels 28.

**ATLANTA.**—THEATRE (Fred G. Wells, manager): M. Fadden's Row of Fats 11; good business; performance fair. Robson Theatre co. 17-22. The Man-of-War's Man 22.

**COLUMBIA.**—SPRINGER OPERA HOUSE (Springer Brothers, managers): Dark.

## ILLINOIS

**CHICAGO.**—AUTUMNIUM (Henry Gardy, manager): Punch Robertson, manager: The Eleventh Hour 7 played a good house. At Piney Ridge 10 and Martin's 11. T. C. 11 drew well and pleased. A Hot Old Time 12. The Prince of the World 13. Arnold Oct. 14, 15. Brown's in Town 22, 23. Eddie Fay 26. The Man from Mexico 30.

**CHICAGO.**—APOLLO OPERA HOUSE (Thomas E. Henderson, manager): William Owen to S. R. O. 4. Fair business; performance good. Plays presented: The Lady of Lyons, Othello, The Marble Heart, Romeo and Juliet, Pygmalion and Galatea, and David Garrick. H. D. Barrett of this city, took part of Paris in Romeo and Juliet. The Missouri Girl 26. The Belle of Honolulu 29. Hans Hanson Oct. 6.

**CHICAGO.**—HARTER'S THEATRE (Steve F. Miller, manager): Gaskill Stock co. 3-8. In Knobs of Tennessee, The Wages of Sin, Monte Cristo, and The Last Days of Pompeii. Good performance. Finnigan's Ball 19. Fair co.; good house. Too Rich to Marry 16. Van Dyke and Eaton co. 24-29. Two Married Men 30.

**CHICAGO.**—GRAND OPERA HOUSE (J. T. Henderson, manager): Haverly's Minstrels 5. Excellent performance; large audience. The Prince of the World 11. T. C. 11 drew well and pleased. A Hot Old Time 12. The Prince of the World 13. Arnold Oct. 14, 15. Brown's in Town 22, 23. Eddie Fay 26. The Man from Mexico 30.

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# INDIANA

**INDIANAPOLIS.**—THE GRAND (E. L. Kinnaman, manager): The intense heat of the last few days precluded the possibility of good business this week, all of the attractions drawing light houses. West's Minstrels presented a finished performance 5, the staging of Lorraine, Whalen and Teal being repeatedly enjoyed. Billy Van scored an emphatic hit with his monologue work. Waterbury Brothers and Tenney were well received, and the Rio Brothers earned strong applause. Where is Cobb was the offering 7. The play has merit and was well put on, the characters being well delineated. John J. Swartwood deserves much praise. The Courier's Daughter 11 was well patronized. The characters are in capable hands, the staging is artistic, and the play interesting. Frank Russell scored the hit of the evening. Lawrence Williams, Priestly Morrison, Mrs. George Walters, Mary Horne, and Nellie Edwards were excellent. A Woman in the Case 14. The Heart of Chicago 16. Chester de Vonde co. 17-22. Sipsy Dog and Pony Show 25, 26. A Bunch of Keys 27. Richard Golden 28. Rose Melville Oct. 1. Go-Won-Go 2. Chit 3. Sipsy Dog 4. Walker Whitcomb 10. **ITEMS:** The death of Mayor W. L. Sliding removed a prominent Elk and a strong friend of the theatrical profession. His funeral was attended by delegations of Elks from nearby cities. On 22 will be the marriage of F. J. Gurnea to Miss Amnera Scales. Mr. Gurnea has been the advertising agent for the Grand for a number of years.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Oliver, after being thoroughly overhauled, opened with The Christian; good and pleasing audience. Lionel Adams and Julia Stuart as John Storm and Emily Quince, a happy and satisfactory, as were also Arthur Maitland, Charles Brown, Carrie Lee Stokely, and Adelaide Warren. A Stranger in New York 17. **ALBANY.**—THEATRE (Harry G. Sommers, manager): The Oliver, after being thoroughly overhauled, opened with The Christian; good and pleasing audience. Lionel Adams and Julia Stuart as John Storm and Emily Quince, a happy and satisfactory, as were also Arthur Maitland, Charles Brown, Carrie Lee Stokely, and Adelaide Warren. A Stranger in New York 17.

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SEPTEMBER 22, 1900







## THE FOREIGN STAGE.

## LONDON.

**How about Grundy's A Debt of Honor—Nell as Jane Rampant—News.**  
(Special Correspondence of The Mirror.)

LONDON, Sept. 8.

Immediately after mailing to you last week it became necessary to assist at the reopening of the St. James', when George Alexander at last submitted before a most brilliant audience that long-promised new play of Sydney Grundy's, *A Debt of Honor*—to wit, Grundy thought fit to programmatically describe this work as "an original" play, forsooth. Doubtless he adopted this method of labeling not only because the piece had been suggested by his popular little one-act drama, *In Honor Bound*, but also because there was little in the play that was at all fresh excepting, perhaps, a few parts, which he evidently regarded (good, easy Grundy) were "character-studies," when all the time they were only caricatures. This was especially the case with two of the characters, one a so-called Radical M.P. and a so-called Nonconformist minister, who for some occult reason or another was habited like a Church of England Dean, an error in dress which is mostly made on the stage, and particularly on the music hall stage. In point of fact, both these characters are conceived by the author in that may be called the wildest of music hall taste.

Of course, Grundy's latest "sexual" drama (for that is what it really is) contains some pungent dialogue for the most part, or it would not be a Grundy play. Also he has shown a good deal of his usual skill in drawing the chief serious characters, namely, Sir George Carlyon, Q.C., a gentleman who coolly gives up the "mistress" who has formed part of his life for years in order to contract an advantageous social match with the daughter of the aforesaid Radical M.P. This wife is represented to be as chaste as cold or as coldly chaste as the first Mrs. Tanqueray was reported to be. Even so is the character of the poor little deserted "mistress," Gipsy Floyd, for whom our sympathies are sought to be enlisted throughout. This poor little paramour, who finally commits suicide by poison-quaffing in order to make a way out for the paltry person whom she still devotedly loves, is described as an ex-chorus girl and is splendidly played by your Fay Davis. Your other beautiful citizeness, Julie Opp, who plays the strictly proper wife, made the best hit she has yet made on this side. George Alexander played admirably as the mistress-deserting Q.C., which is another of his many *Man of Forty Parts*. In fact the whole piece is finely acted and sumptuously staged; but clever as the play is in many parts, it is to my thinking not one of those works that one should passionately desire to leave one's home for. *A Debt of Honor*, however, has already created considerable commotion in theatrical and literary circles. Not, mark you, because it is a good or even necessary contribution to dramatic literature, but from the fact that one of those extraordinary cases affecting dramatic coincidences cropped up concerning it. But thereby hangs a tale which I will endeavor to briefly but impartially recount to you.

It was like this: By about Tuesday, three days after *A Debt of Honor* was produced, that clever, if erratic, novelist, Mrs. W. Kingston Clifford, widow of the late brilliant scientist of the same name, wrote to the papers setting forth that *A Debt of Honor* was identical with a play based by her on a story she wrote in 1885. This play, which she finished nearly four years ago, was, she averred, read by George Alexander, who anon returned it as unsuitable, but "was very nice about it," says Mrs. C. So "nice" was Alexander, it appears, that he even read it again some time later, but again couldn't see his way to it. In due course comes Grundy's play. Concerning Grundy, Mrs. Clifford makes no kind of allegation as to plagiarism and, indeed, those who know, as I know him, know that, however one may at times disagree with him as to his dramatic methods, he is the very soul of honor, honesty and bluff, straightforward dealing. It so chanced, however, that not only did *A Debt of Honor* pan out exactly like Mrs. Clifford's play kind, but the similarity extended to many of the lines. This is prodigious, as Dominic Sampson would say.

It also chanced, and this has afforded a fine chance for "coincidence" comparers, that Mrs. Kingston Clifford's play had lately been secured by Mr. and Mrs. Kendal, who proposed to presently produce it under the title of *The Likeness of the Night*—a rather far-fetched title, by the way. Now, you may remember that it was in connection with the Kendals, then running this very theatre, the St. James', in connection with John Hare, that the trouble occurred over the exceedingly strange identity of Pinero's play, *The Squire*, with Thomas Hardy's novel, *Far from the Madding Crowd*, an adaptation of which had previously been read to the Kendals by the adapter, Conyns Carr. Fierce and long was the battle that raged around that "coincidence," and many were the hogheads of good ink that were shed.

The present controversy threatens to be as severe and as long. For all sorts of managers, playwrights, novel-builders, critics and other fearful wild fowl are more or less madly sending letters to the papers. As a matter of fact, your humble Gawain to command has, at the moment, had to undo or to delete certain more or less deathless copy that he had prepared for you in order to incorporate something of the fresh and more volcanic form which the controversy has taken in the morning and early afternoon journals of to-day. The penny *Daily Telegraph*, the ditto halfpenny *Mail*, and the ditto ditto *Express* team with letters from and interviews with all sorts and conditions of authors and critics. Among the last-named members of the dangerous classes are Walkley of the *Times*, Malcolm Watson of the *Telegraph*, and the erudite but erratic George Bernard Shaw. Each of these refers in some measure to a remark against critics as a body in one of Grundy's letters concerning this already celebrated case. G. B. S. applauds Grundy for having, as he said, long ceased to be a critic because he found it to interfere with his playwriting. "People took little or no notice of Grundy's criticisms," says Shaw, "but they do of his plays." On the other hand, look at me," adds G. B. S. "I am regarded as a good critic, but who takes any notice of my plays?"

Clement Scott, of course, ever ready to "fight and bleed in the forefront of the battle," as he would say, with characteristic emotion, has weighed in to-day with all sorts of emotional letters and remarks upon the

Grundy-Clifford "coincidence," finding means on route to make many a dig at Pinero for having stated with regard to *The Squire* that he had never read *Far from the Madding Crowd*, and with having asserted with regard to *The Second Mrs. Tanqueray* that he had never perused or heard of a German problem play entitled *Die Schatten*. Personally, from what I know of "Pinny," I see no reason to doubt his word. "Clemmy," however, in his to-day's epistle keeps on saying of Pinero, "Bless his innocent heart," and uses the pious benediction in that refrain manner so dear to his own innocent heart. In concluding these few remarks of mine for the present as regards this controversy I have only to add that both with regard to this argument and also as regards a heated letter-writing incident which has just arisen between Marie Corelli and Hall Caine as to her new novel, *The Master Christian*, sounding like his novel, *The Christian*, something will come of this, and I hope, with Sim Tappertit, "that it may not be human gore."

And now to other matters. The *Scarlet Sin*, by George R. Sims and Arthur Shirley, had its first production on any stage at the Shakespeare, Liverpool, on Monday and secured a striking success. And yet it was a very daring as well as a very deserving play, for its main pivot was a realistic representation of how the Salvation Army conducts its wonderful rescue work among felons, fallen women and so forth. The Army influence working around a subsequently converted burglar was so tactfully, as well as reverently, treated that the house "arose" at the play. Among the critical Liverpoolian audience present I found old friend Jimmie Hardie, of the celebrated theatrical firm of Hardie, Von Leer and Gordyn.

In the *Soup*, written by the late Ralph Lumley, has, since being re-written, gone splendidly at the Strand under Manager Curzon. The said Curzon, who is also running English Nell, with Marie Tempest, at the Prince of Wales', and *A Message from Mars*, with Charles Hawtreys, at the Avenue, will next Tuesday start running Charles Cartwright at the Globe in a new Cavalier-Round-head play entitled *Colonel Cromwell*. On the same evening the Lyric will reopen with *Flodora* with Florence St. John in Evie Greene's character.

Henry Arthur Jones' new comedy, *The Lackeys' Carnival*, has this week gone into active rehearsal at the Duke of York's. So have J. M. Barrie's new play, *The Wedding Guest*, at the Garrick (just acquired by Arthur Bourchier), and *Home from the War*, the new drama by Seymour Hicks and Fred G. Latham, due at the Lyceum in place of Martin Harvey's recently shunted season there.

Beebohm Tree successfully revived Julius Caesar at Her Majesty's last Thursday and again scored as Antony. Lewis Waller was again a fine bold Brutus, and your Robert Tabor, succeeding poor Franklin McLeay, made a striking success as the lean and hungry Cassius. I always thought he would.

Yet another Nell Gwynne has cropped up this week. It is the work of Max Goldberg, and when the present writer saw it played a few nights ago at the Theatre Royal, Croydon, he found it a most melodramatic mixture, wherein it was shown, if you please, that Nell Gwynne only became the mistress of the so-called merry monarch in order to save from the gallows her own true lover, who had been falsely accused of murdering his own father with a Venetian glass dagger. Unlike the West End Nell Gwynne plays, Charles II died a horrible death in this play. Yet another Nell Gwynne is to be presented on Sept. 17. It will be submitted at the Gravesend Theatre. Others are looming ahead.

The many London journalists who fancy that the title of J. M. Barrie's new play for the Garrick, *The Wedding Guest*, has not been used before fancy wrongly. It has. It is the name of a musical piece adapted some time ago by May Byron, with lyrics set to music by Schubert, who, as Svengali truly remarked, was a "grade composer."

*Self and Lady*, which was adapted from *Deoucelle* to open at the Vaudeville on Sept. 19, will be first produced at Morrell and Mouillot's Grand Theatre, Margate, next Thursday. I must therefore take steps to go a Margating.

## PARIS.

**A Pleading Operetta—The Comedie Francaise Moves—Jeanne Granier as Mrs. Tanqueray.**  
(Special Correspondence of The Mirror.)

PARIS, Aug. 15.

The first new production that Paris has seen in many weeks is *Marriage Princier* at the Renaissance. At its opening performance *Marriage Princier* achieved an unquestionable success, and without doubt is in for a long run. It is a thoroughly enjoyable operetta, with a delightful score and an amusing plot. Paul Ferrier is the librettist and Ernest Gillet the composer. The story tells of happenings, two centuries ago, in the mythical principality of Warrasdin, Hungary. Othon XII, the elderly prince, has as his second wife Estella, who is young, beautiful, flirtatious and quick tempered. The ambassador of Ladislas XVIII, ruler of a neighboring country, becomes, one evening, rather too ardent in his admiration of the princess, whereat she boxes his ears. This rebuff precipitates serious trouble, for Ladislas XVIII waxes wroth at the affront to his representative, and forthwith declares war. Othon's troops are defeated speedily, and Ladislas' army is soon besieging Warrasdin. On but one condition will Ladislas make peace—namely, that his son, Conrad, shall wed Beatrix, Othon's daughter by his first wife. Now Beatrix is being educated at a convent, ignorant, being known as Carlotta. Conrad doesn't look with favor upon his father's proposal, for he has fallen in love with a certain convent pupil, who, as may readily be guessed, is none other than Beatrix. Conrad, of course, knows her only as Carlotta. He therefore arranges with his chum, Lieutenant Mederic, to personate him at Othon's court, and conduct himself in so boorish a manner that Othon will refuse to wed his daughter to so uncouth and disagreeable a suitor. Meantime Conrad is to have eloped with Carlotta.

When Othon's chamberlain is sent to the convent to bring Carlotta to the palace, her flight is discovered, and consternation reigns. To save her country Estella offers to pass herself off as her stepdaughter, and to disgust Conrad by adopting the manners of a peasant girl, and making the refusal of the marriage come from Ladislas. The supposed Conrad arrives and plays his part as well as Estella plays hers. The scene between them is extremely ludicrous. Mederic's rudeness has no

effect on Othon, who is anxious only for peace. But Estella's attractiveness wins the lieutenant's heart and he makes real love to her. Estella is too much of a flirt to miss the conquest. She tells him the secret of the ruse, and the two plan to complicate matters further by going through a mock marriage. The ceremony is performed by a bogus priest, and the bridal pair retire for the night. Othon XII, naturally enough, doesn't like the developments his stratagem has taken, but he can't help himself. The next day the whereabouts of Conrad and Beatrix are discovered; the complications are cleared up; peace is restored, and every one is happy, even Othon XII, who is made to believe that Mederic had passed the previous night, not in the nuptial chamber, but alone on the balcony.

All things considered, *Marriage Princier* is as entertaining an operetta as we have had since Miss Helvett. The plot is certainly funny, and while sufficiently involved, is always clearly narrated. M. Ferrier is a librettist of long experience and much skill. Gillet has written about his best music in this work, and his score is ideal in its lightness and tunefulness. *Marriage Princier* would be a success in English-speaking countries, provided its one objectionable feature, the marriage episode, were omitted or modified.

The gay Estella had a charming interpreter in Rosalia Lambrecht, who made her reappearance after a long absence from the Paris stage. Mlle. Delaine was a charming Beatrix, and Mlle. Thibault, as Conrad, made a handsome young man. M. Jannin was amusing as the senile Othon XII; M. Pozzi was the funny ferocious Ladislas XVIII, and M. Piccaluga acted and sang well as Mederic. The rest of the cast proved capable.

The Comedie Francaise has moved from the Odéon to the Nouveau, to remain until Sarah Bernhardt departs for America. The first bill at the Nouveau was Adrienne Lecouvreur, and a good sized audience saw it.

Besides these happenings, little of interest has occurred. There have been the usual revivals, *Les Surprises du Divorce* going on at the Gymnase, and *La Belle Helene* at the Variétés. *Trois Femmes p ur un Mari* will be seen at the Cluny next week, opening with its 1,255th performance. Sarah Bernhardt continues to get the cream of the business, and the audiences elsewhere are still discouraging.

Jeanne Granier will produce *The Second Mrs. Tanqueray* this winter. Her brother, Maxime Granier, and Pierre Berton are making the adaptation.

## MEXICO.

**The New Teatro Renacimiento—Its Opening Attraction—Opera by the Azull Company.**  
(Special Correspondence of The Mirror.)

MEXICO, Sept. 12.

At the beautiful Teatro Renacimiento order is coming out of chaos. The foundation of this playhouse was begun in December, 1898, but it was not until the Spring of the present year that the construction of the edifice began in earnest. Since then Jesus Herrera y Gutierrez, the architect, and his son, Leonardo Herrera y Paz, who is in full charge of the decorations, have labored incessantly, with the result that the theatre is nearing completion and will be quite ready for this month's fiestas. The theatre is a horseshoe in shape, with three tiers of boxes which follow the line of the horseshoe clear round, and a gallery over all. It impresses one as an ideal place for opera. The color treatment, which is pale green, rose and gold, is worked out charmingly. Gold is predominant in the relief work, of which there is a great deal, on the box fronts and the panels between the boxes. The ceiling decoration consists of six separate panels, representing the arts, separated by moldings and branches of laurel. Both hangings and the floor covering will be green. When the beautiful drop curtain is in place, with its green and gold over-drapery, the whole effect will be imposing. The theatre was inspected on Wednesday by Juan Perez Galvez, Administrator of Theatres, with a party of friends. Senor Perez Galvez pronounced it the only theatre in Mexico that complies with all the law exacts, as regards exits, fire apparatus, asbestos curtain, and so on. The Renacimiento will be opened, according to present plans, either Sept. 14 or 16 by the Sieri-Pizzorni-Lopez Italian Opera company. The company is made up as follows: Directors, Arturo Bovi and Alfredo Shavaglia. Dramatic soprano, Linda Micucci. Lyric soprano, Emma Zilli. Light soprano, Adeline Padovani. Mezzo-sopranos, Clotilde Sartori and Fina Pirelli. Dramatic tenor, Vincenzo Bioletto. Gino Betti and Luigi Mazzoli. Cesare Glone, Ernesto Sivori and Andrea Orlandi. Luigi Nicoletti. Korman, Mario Spoto and Pietro Francalancia, and Casimiro Saporetti. Of the entire company but two have been in Mexico before: Signora Padovani, the soprano, has already appeared at the Nacional, and Signor Bovi was one of the directors at a recent season of opera in this city. Aida is billed for the opening night, to be followed by *Masenet's Manon*. Both are tremendous favorites and will doubtless fill the house.

When Mexico's elect attend the opera the audience is one not soon to be forgotten, for the beauty of the women and the splendor of their jewels and costumes are not surpassed in any city in the world. Many of the aristocratic families lead an exclusive and comparatively retired life, and the stranger who is fortunate enough to attend some really notable function, such as a great operatic event, or a governmental ball, will see many people that otherwise he would never have seen, be his stay at the capital a short or a considerable one. Such an occasion will doubtless be the first night at el Renacimiento, above all if President Diaz and his family attend, which is to be the case, and for which reason the opening may be postponed for a night or two, as other functions will prevent his attendance on Sept. 16.

The repertory of the new company comprises the following: *Aida*, *La Africana*, *El Amigo Fritz*, *El Barbero de Sevilla*, *Bohemia*, *Cavalleria Rusticana*, *Carmen*, *Faust*, *La Favorita*, *Falstaff*, *Fedora*, *La Gioconda*, *Guilherme Tell*, *Les Huguenots*, *Hernani*, *Lucia*, *Linda de Chamounix*, *Lucrecia Borgia*, *Lohengrin*, *Manon*, *Medisteles*, *Otello*, *Phynsors*, *El Pescador de Perlas*, *Rigoletto*, *Sansone et Dalila*, *La Tosca*, *El Trovador* and others.

Last evening at the Principal an Italian Opera company, under the direction of Augusto Azull, opened a four nights' engagement of grand opera with *Otello*. They appeared rather unheralded, as they are direct from Italy and on the way to San Francisco, where they are to give a six weeks' season at the California Theatre. The performance was well attended and was a distinctly good one, and in many respects superior to many I

have recently witnessed at the Nacional. The cast: *Otello*, Vittorio E. Castellano; *Desdemona*, Niece Barbarelli; *Yago*, Lorenzo Bellagamba; *Cassio*, Pio Tacci; *Montano*, Giulio Cortesi; *Rodrigo*, A. Pasotti; *Emilia*, E. Gaudenzi.

A great deal of praise must be accorded to the singers who sustained the leading roles. Signor Castellano as *Otello* won his audience at once. His entrance and his first lines were electrifying. Rarely is a stranger greeted with bravos at his opening song. Signor Castellano's voice is clear, penetrating and extremely virile, though somewhat lacking in sweetness. His acting is not always on a par with his singing. I preferred Signorita Barbarelli's *Desdemona* to all. Her nervousness upon her first entrance was clearly noticeable in her voice, over which she did not possess complete control, but which she regained as the evening advanced. She is pretty and young, and was warmly applauded throughout the evening. Her "Ave Maria" was the gem of her performance and was as sweet and wowing as may be imagined. At its finish a hurricane of applause greeted her, which she gracefully acknowledged. Signor Bellagamba's *Yago* was also very well conceived and executed and fairly divided the honors with *Otello* and *Desdemona*. Signor Tacci's *Cassio* was the weak spot in the performance. To-night *La Boheme* will be presented, and Thursday, *Carmen*, with our old friend, Signorina Collamarini, in the title-role.

GIUDIO MARCUS.

## HAVANA.

**Current Amusements—Tours of the Island by a Circus and a Vaudeville Company.**

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Aug. 15.

No material changes have taken place here recently in things theatrical, and the attendance at several of the theatres has only been fair.

Last week's bills at the Alhisa included the following plays, which brought out paying audiences: *La Chavala*, *La Viejecita*, and *Sueno Dorado*.

The cinematograph at the Tacon continues to do a fair business, and the same bill holds over at the Cabano Garden.

*La Curia de Jesus*, a comedy in one act, was performed initially at the Lara Friday night, and *Delajo del Mamey* last night. Neither comedy is well written, and neither was more than fairly received. The other play presented was *Arriba los Hombres*.

The Paynet, Marti, and American Casino are still dark. At the former house a benefit was given Sunday night to Senor Gonzalez, character actor.

The Cuba continues to do a good business. No new faces as yet.

The Elvera Vaudeville company, Harry Clark, manager, returned to the city last Thursday, after a complete tour of the island. Taking everything into consideration, the trip was satisfactory. Manager Clark reports money very scarce in the island.

The concerts inaugurated in the Vedado by the Second Artillery United States Band last Sunday week, are proving very entertaining, and will continue throughout the Summer.

Publiones' Circus, known here as the Barnum's of Cuba, has returned from a trip over the island, and reports a successful tour. It pitched tents in the Vedado last Thursday. The show is in charge of Antonio Publiones, nephew of the proprietor, and the roster, which is a good one, is as follows: Constantino Orovia, equestrian director; Peter W. Barlow, somersault and jockey rider; William Conrad, animal trainer; Kovchillo Family, general performers; Jovina Garcia, aerial artist; the three Catterros, acrobats; Cachita and Victor, Cuban Minstrels, and Braselena, Peter, the clown. Manager Rantiago Publiones leaves Spain for this city the 25th inst. This is his thirty-seventh season.

Ramon Gutierrez, the enterprising manager of the Tacon, who has been seriously ill for some time, is rapidly recovering.

J. ELLIS NOBLE.

## AUSTRALIA.

**Nance O'Neil Scores in Many Roles.—Edith Crane As Sappho.—Good Offerings Plentiful.**

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 1.

Nance O'Neil's impersonation of Hedda Gabler at a charity matinee in Melbourne naturally attracted considerable attention, but it is doubtful whether it will take other than an exceptional place in her continually increasing repertoire. Ibsen is not a favorite with colonial playgoers. Miss O'Neil has achieved fresh successes as Peg Woffington and Fedora, and is also to play Tess in the dramatization of Hardy's famous novel. At the conclusion of her Melbourne season she will visit Adelaide and Brisbane, returning to Sydney to conclude her Australian tour, which so far has been one of the most successful on record.

Meanwhile, Edith Crane, supported by Williamson's dramatic company, has successfully appeared as Tess in Brisbane, where she will remain until the end of Nance O'Neil's season in Melbourne, at which time she will return to the Victorian capital.

At the Sydney Royal Grand Hotel has achieved a great success in *The Absent Minded Beggar*.

The Rose of Persia at Her Majesty's, Sydney, is proving the most popular of Sullivan's comic operas yet produced in Sydney, and is apparently destined to have a long run.

In Melbourne the Broughs are playing in *The Tyranny of Tears at the Princess*.

For the first time in Charles Arnold's Australian experiences he has had to record a failure, his production of *On and Off in Adelaide* proving such a decided frost that it had to be hastily replaced by *Hans the Boatman*.

Alfred Dampier is doing well with *The Duke's Motto* at the Sydney Criterion, Friday in each week being devoted to Shakespeare.

At the Brisbane Opera House John F. Sheridan has completed an excellent season with *Fun on the Bristol*.

Walter Bentley and the Anceon company are returning from New Zealand to Sydney, where they will play a season if a theatre can be secured.

The Woods-Williamson company have enjoyed good business in Tasmania, whither John F. Sheridan is proceeding.

A new dramatic company, under the management of J. R. Fitzgerald, has been formed in Sydney to tour the provinces, opening at Newcastle, New South Wales.

Billie Barlow is the latest of Harry Rickards' British importations, but she is no



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# THEATRIC NEWS

## CHICAGO.

### Western Nations of Moment—The Week's Bills—Side Talks.

(Special to The Mirror.)

CHICAGO, Sept. 17.

The theatres are now all open here, with the exception of the new Illinois, which will start off with Julia Marlowe in *Barbara Frietche* on Oct. 15, unless all signs fail.

The Forty Club will open their season at the Wellington with a dinner on the afternoon of Aug. 25.

The fifth week of *Way Down East* began at McVicker's last night and the business continues enormous. Last Friday afternoon the house was filled at an extra matinee for the Texas relief fund, netting \$562.50. With the co-operation of all the local and visiting managers, James S. Patton, of the *Battle of Marston* cyclorama, is arranging a monster benefit for the same worthy charity at the Auditorium next Friday afternoon, and all the attractions in town will be represented.

Good old Dick Golden, in good Old Jed Prouty, followed his Hopkins at the Grand Northern yesterday, and is certain to do the big week he deserves. A *Midnight Bell* will follow.

Some years ago I had occasion to say some pleasant things about a young actor who played a heavy part in one of Lincoln J. Carter's productions over at the old Lincoln Theatre. He was grateful for the recognition, and he called on me to say so. I gave him letters to several managers who did not seem to care for good actors, and the young actor struggled along until the Boxers besieged the legations in Peking. I saw the other day that David Conger, a nephew of Minister Conger, had decided to go on the stage and had secured a good engagement. He is the same young man for whom I tried to secure an engagement on his merits, and I am sure he will "make good" in spite of his besieged uncle. Some men are born great, some achieve greatness, and some have greatness thrust upon them.

Primrose and Dochstader's Minstrels had a fair week at the new Grand Opera House, and Frank Danich opened there last night in *The Amer*, on his way to the Pacific Coast. Roland Reed will follow Sept. 20 in his new play, and is sure of a royal welcome.

The third season of the Castle Square Opera company opened to-night at the Studebaker, and a large audience enjoyed *A Trip to Africa* and welcomed the old favorites—Miss Ferri, Miss Quinlan, Moulton, Pruetie, and Roberts. *Gloria* is underlined for next week.

Manager John W. Dunne was here last week and went to St. Paul with George Ade to see the latter's new play, *The Night of the Fourth*, in which Matthews and Bulger have made a hit. After a week of *The Ambassador*, Daniel Frohman's stock company put on *Wheels Within Wheels* at Powers' to-night. It is a delightful performance.

At the Dearborn this week the stock is giving *The Magistrate*, following *An American Citizen*. An elaborate production of *The Three Guardsmen* is in preparation. Miss Reels and Mr. Wilson are already favorites.

From the Texas storm items I clip the following: "John McConnell has received word that Will McConnell, his brother, is safe at Smithville." Can this be our Will McConnell? If you are safe, Will, hold your base.

Up at Hopkins' this week the stock is presenting *In Missouri*, with Louise Hepler in the role. Lydia Dickson, the new ingenue, is the *Libbeth*.

Uncle Sam Butler, who wasted one year of his life in St. Louis, and who has been at the Ferris Wheel Park all summer, has gone back to his old home and is now running the stage at the Haymarket for Jay Bird.

*The Night Before Christmas* had its first production here yesterday at the Alhambra, and next Sunday it will be followed by Lincoln J. Carter's latest melodrama, *Down Noble*, the feature of which is a fire scene which makes hair grow upon the baldest head.

Old Arkansaw is the bill over at the Academy of Music this week, while up at the Bijou they have *The Fast Mail*.

An actor of the euphonious name of Hugo Janin, who figured in a Roman play on the West side last week, was confined to his room for twenty-four hours because a hard-hearted landlord had nailed his street clothes for a board bill. A kind-hearted associate brought him up a bill of fare, and he did the best he could by rehearsing orders.

Gentry's Dog and Pony Show had a big week under canvas on the Northwest Side and is now putting in its third and final week on the West Side.

Next week the Empire Theatre Stock comes to Powers' with *Brother Officers*.

Your La Crosse correspondent, C. H. Hunt, has discovered Helina Desjarlais, with the accent on the "jar," for the *outré* album. She was with *A Breezy Time*, and I don't know that you can blame her.

Eva Lynn is the new soprano of the Castle Square Opera company.

Manager Jacob Litt will bring Shenandoah to the Auditorium week of Oct. 8, for the benefit of the local Policemen's Benevolent Association. "RIFF" HALL.

## BOSTON.

### The Aldermen Back Down—Current Bills—Bad Business on the Road.

(Special to The Mirror.)

BOSTON, Sept. 17.

The Boston Board of Aldermen made a complete backdown this afternoon and granted a license to every theatre manager in the city, including the proprietors of the Boston Music Hall and Music, and at the old and nominal fee of \$5 for the year. There was not one word of debate over the matter, as those who had previously declared that they would insist upon high license fees and a grading of the theatres into first, second and third classes remained silent while the order, which granted practically free license, went through. One of the significant features of the session was the fact that Alderman Patrick Bowen, who is chairman of the Committee on Licenses, and who was one of the principal advocates of high license for the drama, offered an order by which the fee of \$5, paid recently for a temporary license, is made to cover the annual license now issued. The Aldermen received letters from B. F. Keith offering a license for Music Hall, and one from the counsel for Music Hall, replying to Mr. Keith, and both were placed on file without reading.

This is a decidedly odd night in Boston to-night, and several of the critics have gone on to New York to see E. H. Sothern and Virginia Harned in *Hamlet*. The Boston is closed for a final dress and scenery rehearsal of *Monte Cristo*.

S. S. Wood has been in New York during the past week on account of the death of his mother, and in his absence his part at the Bowdoin square was taken by E. R. Phillips. Now Mr. Wood has returned and heads the cast of *Alone in New York*, supported by the stock. Souvenir photographs of Sussette Willey, the leading lady, will be forthcoming to-morrow.

Peter F. Bailey's personal popularity is serving to attract splendid patronage to the Museum with Hodge, Podge and Co., and his new songs have scored great hits, especially "My Sun-bower Sue." Charlotte McDonald as leading lady has made an equally emphatic success and her sister song is one of the best in the bill.

*Monte Cristo* has made an unquestioned success as played by the stock at the Castle Square and will be continued for another week. It has an elaborate production and brings out the strength of the stock in an effective manner. Especially good is the Mercedes of Lillian Lawrence, who will have even better opportunities next week in *An American Citizen*.

The Byrne Brothers return with *Eight Bulls* again and opened to a large audience at the Grand Opera House, where these acrobatic stars are already favorites. The *Heart of Maryland* will follow.

In Gay New York continues to capital business at the Columbia and promises to hold on there until Manager A. H. Chamberlain brings along *The Cadet Girl*.

The Dairy Farm opened the last week of its successful stay at the Tremont to-night, and every cent received at the box-office was turned over to the local fund for Galveston sufferers.

Nell Burgess is in the last half of his engagement in *The County Fair* at the Park, and although the piece has been played here more than four hundred times, the house is still packed. The cast is the best Mr. Burgess has ever had here.

New York Day by Day is the melodrama of the week for the stock at the Grand. Lynwood will follow.

The opening attraction of the Hollis will be *Hamlet* as presented by E. H. Sothern and Virginia Harned, who are going to remain only a fortnight in New York with their production.

Elita Proctor this has been specially engaged to play *Poppa in Quo Vadis* at the Boston for a run beginning Nov. 12.

Edna Floyd, Catherine Lingard's understudy in *Gay New York*, will have a chance to play the part at a matinee this week. She is the daughter of Fred C. Floyd, who had a weekly paper in South Boston for many years.

The Choir Invisible is down for thirteen weeks at the Park, or at least Liebler and Company have that time, which they may divide between other attractions.

Annie Ward Tiffany was taken ill at the Langham last week, but she has recovered sufficiently to appear in *Monte Cristo* to-morrow.

Business has been pretty poor in cities near Boston during the past few weeks, and the company of a well-known comedian came within an inch of stranding this early in the season.

Howard Kyle left the cast of *Woman and Wine* upon the conclusion of its engagement at the Boston. The production will be back at the Grand Opera House at popular prices later in the season.

J. J. Walsh, who was manager of Point of Pines this summer, will direct a series of Sunday evening concerts for local charities at the Boston this winter.

Lizzie and Vinie Daly were among the professional people who arrived here from Europe last week.

Kellar changes his Boston place of appearance this season and will be seen at the Park instead of the Museum.

Frederick Gowling Calhoun, the young Bostonian who married Louise Thorncliffe Boucault, was well known here, for he passed the last of his bachelor days at the Longfellow, on St. Botolph Street. He lived in the Boston territory which were the envy of the smart set and won prizes at every dog show of note.

H. Price Webster and his Boston Comedy company have started out on a new season, and Price writes that business has been splendid in every city visited thus far. Edwin Grey, his leading lady, is a special favorite in Maine and the Maritime Provinces. JAY BENTON.

## PHILADELPHIA.

### Benefits for Texas Sufferers—At the Stock Theatres—Changes of Combination Bills.

(Special to The Mirror.)

PHILADELPHIA, Sept. 17.

The press of this city, in conjunction with our theatrical managers, have arranged for a series of benefits for the Texas sufferers. At least \$10,000 will be realized from the series of entertainments, as the entire gross receipts will be turned over to the Citizens' Relief Association.

The Cadet Girl is in its second week at the Walnut Street Theatre. It received a severe scolding from the press and public, but is now running in better shape. Peter F. Bailey in his latest, *Hodge, Podge and Co.*, will follow *The Cadet Girl*.

Archie Boyd in *The Village Postmaster* opened to-night at the Chestnut Street Theatre for two weeks with prospects of excellent patronage, judging from the reception accorded the play. William Collier, Oct. 1.

The Broad Street Theatre will open Sept. 24 with *Monte Seligman* in *When a Woman Loves*, to be followed Oct. 1 by the Empire Stock company in *Brother Officers* and *Lord and Lady Algy*.

The season of the Chestnut Street Opera House will open Oct. 1 with *The Dairy Farm*, to be followed by Ben Hur Oct. 8 for a long run.

Flo Irwin made a hit this evening at Gilmore's Auditorium in *Miss Kipper*. The company gives excellent support to the star. Shooting the Chutes Sept. 24. Williams and Walker Oct. 1.

At the Grand Avenue Theatre the *Barbarian* Stock company are duplicating their own former success. *The Lost Paradise*, with Bertha Craghton and Walter Edwards in the leading roles, is the programme this week. *Cyrano de Bergerac* Sept. 24.

Shadows of a Great City is the end for this week at Forepaugh's Theatre. It is a splendid scenic production, strongly cast, with John J. Farrell and Carrie Radcliffe in the prominent characters. Patronage large. *Devil's Island* Sept. 24.

The National Theatre presents *Uncle Sam in China* this week. Keeping the Whirlwind will follow.

Much interest is manifested in the opening of the season at the Park Theatre, Oct. 1, under the new and able management of A. A. Hashim. The attraction will be *The Adventures of François*, its first production on any stage, with Henry E. Huxey as François.

At the Standard Theatre the stock company in *Wicked London* draws medium business. Between the acts *Marguerite Clemens* and *Lubin's* moving pictures. *Georgy* is underlined.

A Female Drummer is at the People's Theatre and a big card for the house. This is the same company that appeared at the Auditorium three weeks ago. Willis Sweetnam, Helen Byron, and Nellie O'Neil are the principals. *Morrison's Faust* Sept. 24.

Dumont's Minstrels at the Eleventh Street Opera House continue in popular favor, with an unchanged programme.

Lillian Harkham heads the list at Keith's Theatre, and the legion of patrons gladly welcome their favorite after a season's absence from this house. The bill also introduces John C. Rice and Sally Cohen, Walter Percival and company, Charles E. Grapewin and Anna Chance, Melville and Goodrich, the Holbrooks, Mlle. Christina, Palfrey, Harrigan, Flukowski, Allen Shaw, and Gypsy and Roma.

Hashim's Grand Opera House offers a varied and attractive entertainment, as follows: *Marie Broderick*, James and Bonnie Thornton, Genaro and Poley, Lewis and Ryan, *Samie Remington* and her pigs, *Carrie Graham*, *Farrum and Nelson*, Keough and Ballard, *Hayes and Randy*, *Loelle*, and *Herbert's dog circus*. Business deservedly large.

The Metropolitan English Grand Opera company, instead of playing at the Academy of Music, have booked week of March 25 at the Chestnut Street Opera House. S. FERNBERGER.

## WASHINGTON.

### Mlle. 'Awkins at the National—Texas Benefits—Cleanings of the Week.

(Special to The Mirror.)

WASHINGTON, Sept. 17.

Mam'selle 'Awkins began a week's engagement at the National Theatre to-night to large attendance. The company is headed by Olive Wallace in the name part, supported by Edward S. Ables, Erienne Garardot, Harry Kelly, Sals Edwards, Martin O'Neil, William Burress, Georgia Carhart, Ethel Moore, Jessie Moore, Marjorie Belyea, Florence Allison, Evelyn Stanford, and Caroline Heustis-Graves. Viola Allen will follow.

Next Wednesday afternoon every theatre in

Washington will give a Galveston relief fund matinee. The managers of the New National, New Grand Opera House, Academy of Music, German's Lyceum, and the Bijou will donate their entire receipts. The Columbia, not being open, will give a special concert by the Marine band and soldiers of prominence. All of the newspapers lend a helping hand to make the event a success.

The box-office at the Columbia Theatre has been lengthened double its former size, and the new front entrance now only awaits the approval of the War Department before being placed in position, having already secured the sanction of the Building Inspector and the recommendation of the District Commissioners. The season will begin next week with *Creston Clark*.

Mary Helen Irvine, who has been in Paris during the past three months studying under Marchesi, sailed with her sisters from Antwerp Saturday. While visiting the exposition Miss Irvine had the honor of singing twice at the American pavilion and once at the British section. She also saw the Passion Play at Oberammergau.

The Belle of New York was most enjoyably presented here last week. *Reinhold Chase* (Edgar as Violet Gray, Edward J. Connelly as the Elder Bromson, George Trilman as his son, Joseph Kane as the lunatic, Arthur Brown as Blinky Bill, E. S. Farr as Doc Sniffkins, James Burling as Kenneth Mugg, Gertrude Rutledge as Angeline, and Mae Sallor as Fill made hits and received complimentary press notices.

Harry March has been appointed assistant to John Blackwood in the conduct of the dramatic columns of the *Washington Times*.

Manager W. H. Rapley, of the New National, has been selected as a member of the Citizens' Committee of One Hundred for the coming celebration of the National Capital Centennial in December. Mr. Rapley left for New York during the middle of the week to complete business contracts for the National and to meet Mrs. Rapley, who returned from Europe on the *Lucania* Sunday.

The news of the Galveston calamity caused Fred R. Zweifel, of *The Belle of New York*, a severe mental strain. Mr. Zweifel's home is in Galveston, where his father, mother and two sisters reside. After suspense that was trying, the wires being kept hot in every direction in the endeavor to get news, the joyful report came in a near relative that all were safe.

The new orchestra at the National, under the direction of Chris Arth, Jr., will be a feature of the season. For several years at the head of the Academy of Music orchestra, Mr. Arth made a reputation that was envied, and with the transfer of the leader and a quartette of former associates Manager Rapley has shown excellent judgment. JOHN T. WATTS.

## ST. LOUIS.

### The Burgomaster at the Century—Other Attractions—The Exposition House.

(Special to The Mirror.)

ST. LOUIS, Sept. 17.

The Century began the season last evening with *The Burgomaster*, the musical comedy which my friend "Bill" Hall has been saying so many nice things about during its long run at the Dearborn in Chicago this summer. The company appearing at the Century contains some clever entertainers, but it is an entirely new cast from the one that played in Chicago, as the following list will show: Harry Davenport, Knox Wilson, Tom Ricketts, William Riley Hatch, Will R. Peters, A. J. Lyman, J. S. Murray, Edith Verriington, Laura Joyce Bell, Lillian Coleman, and Josephine Newman. Next attraction, *A Runaway Girl*.

Manager Short did not reap much of a harvest off of *The Dairy Farm* at the Olympic last week. The performance was very acceptable, but they played to many empty chairs. This week we have Tim Murphy in *A Bachelor's Romance*. Mr. Berger has surrounded his new star with a good supporting company, which includes such well known people as William H. Pincoe, Percy Brooke, J. Lester Wallace, Fred A. Thomson, J. R. Armstrong, Louise Thorncliffe Boucault, Dorothy Sherrill, Fanny Addison Pitt, and Ethel Strickland. Next week, Daniel Frohman's stock company.

The Columbia bill last week was a very fair one. Ezra Kendall was the headliner, Grant and Grant scored a large hit. This week Managers Middleton and Tate have made the change of time in beginning their week's performance from Sunday to Monday, as I mentioned in *The Mirror* some time ago. In making this change they had to put on an entirely new bill for Sunday afternoon and evening, which was as follows: Melville and Stetson, Edgar Atchison-Ely, Virginia Kline and company, Oscar P. Simon and Ester Wallace, Billy Rice, Esmeralda, Lando and Lorenzo, Sheridan and Flanagan, Paul Brothers, the Lamoures, Ruby Gladys, Azimont Sisters, and the kinodrome. For the regular week's bill beginning this afternoon they have James O. Barrows, John Lancaster and company, Tom Nawn and company, Pearl Andrews, John E. Camp, Harris Walters Trio, Callahan and Mack, Naud Real-Price, Suttie and Brown, Leon and La Mart, William Foote, Signor Erni, Frank and Ida Williams, and the kinodrome.

Greco and Holland's Minstrels did not draw very well at the Grand last week. Yesterday they presented a very high-class minstrel show. The day afternoon Manager Garen offered his Grand patrons the first melodrama of the season, *For Her Sake*; the cast: William L. Roberts, W. E. Betts, George Howson, W. Fred Jones, W. F. Molitor, Daniel Reed, Russell H. Gier, C. L. Nash, Olive Martin, Florence Willing, and Fanny Mathias. At Piney Ridge is underlined.

Manager Garen, of Havlin's, reports business to have been fair last week at his house, where he was offering *Midnight in Clontarf*. This week a real blood and thunder show, *The Courier's Daughter*, is the attraction, with the following in the cast: Frank Russell, George W. Walters, Priestley Morrison, Lawrence Williams, Richard Dalton, Charles D'Ambery, John Kirkwood, Andrew Knowlton, Edward Leach, Mrs. George W. Walters, Mary Horne, and Nellie Floreide. Next week, *A Homeborn Heart*.

The European Sensation Burlesquers did a fair business at the Standard last week. The performance was the best offered by Manager Butler this season. This week *Miner's Jolly Grass Wid* owns an on view twice a day at the "Temple of Folly." The performance opens with a one-act farce entitled *The Matrimonial Club*, and closes with a burlesque, *The Sign of the Red Light*. The olio entertainers are Fyne and Bandy, Hodge Hayward and Lancaster, Guskie Vivian, Howard and Moore, Lorenz and Halpin, Paulo and Mika. Next Sunday, Ben Ton Burlesquers.

The seventeenth annual exposition of St. Louis opened this evening at the new exhibits. This year are the Tisot collection of paintings of the life of Christ, the shipwreck and sky cycle, 2,000 entries of the Belgian hare, and amateur photographs.

Four concerts daily will be given by Seymour's Band; this is the first season a local band has been engaged by the "Ex" management. One of the special features of the collection is a beautiful electric fountain. New features in the basement are Sorcho's sea divers and the manograph.

Colonel John D. Hopkins has leased Music Hall, which is in the Exposition Building, and is giving a 10:20-30 vaudeville show. For his opening performance he is offering Professor Morris' Animal Circus, consisting of 250 dogs, ponies, cats and monkeys; Adele Purvis-Ourl, and Mlle's marionettes.

Manager Giffen, of the Imperial, and his new stock company arrived in St. Louis last week and immediately began rehearsals of *The Great Escape*, which is to be the first production offered, and it will be presented on Sept. 22. The roster of the Imperial Stock company for the season is as follows: Maude edel, Louise Douglass, Gracie Scott, Lucille La Verne, Marguerite Crosse, Maurice Percy, Grace Estelle Clark, E. J. Ratcliffe, N. Sheldon Lewis, Donald Bowles, Dewitt C. Jennings, William Tooker, George Flood, and Oliver Landie.

The Summer Garden season is now over. For

## LEE GREAT SMITH.

Lee Great Smith, whose portrait appears above, is a talented and versatile composer, who has met with success in his recent efforts, and has been engaged by Hal King as musical director for *A Rag-time Reception*. He is a thorough musician. His taste leans toward pretentious and serious work, and it was only at the pressing suggestion of his friends that he consented, about a year ago, to write something on lighter lines. "Camping on the Old Sawdust" was the outcome of this, and it was a hit, while his "Old Fifth's Vision" bids fair to become one of the successes of the coming year. His ability as a conductor is widely known, as he has filled this position for a number of years with prominent concert and operatic organizations. Mr. Smith has written original music for the new edition of *A Rag-time Reception*.

est Park Highlands and the Suburban closed Saturday night. The Delmar closed last night. Considering the amount of time lost the first part of the summer on account of the street car strike, this has been a very successful season for these three gardens.

Almer C. Robinson, who was press representative at the Imperial last season and at the Delmar this summer, will leave for Chicago this week, to fill a similar position at Hopkins' Theatre. He has made many friends in St. Louis, who will regret his leaving very much.

John H. Havlin, of Cincinnati, is in town as visiting Manager Giffen in getting everything in shape for the opening of the Imperial next Sunday. J. A. NORMAN.

## CINCINNATI.

### Opening of the Pike—Two New Stock Companies—At Other Theatres.

(Special to The Mirror.)

CINCINNATI, Sept. 17.

Roland Reed began his annual engagement at the Grand Opera House to-night in *A Modern Crusoe*. As usual, he is ably supported by Isadore Rush, Carolyn White, Miss Kusa's charming and talented daughter, was also warmly received. Mr. Reed has never failed to draw good houses here when he has had a satisfactory play, and as *A Modern Crusoe* seems to be the best play he has had in several seasons, and the city will be full of visitors all week attending the Fall Festival, the outlook is very flattering.

The Pike opened yesterday to big business in the Charity Ball. The old members of the company, particularly Lizzie Hudson, Angela Dolores, Hershell Mayall, John E. Maher, Joseph Esterham, and Mr. Butler, had rousing receptions. Byron Douglas, the new leading man, made a most favorable impression, as did Miss Stevens and Rosalie de Vaux. The management announces that the sale of season tickets is greater than ever before, and no one who saw the line, extending far down the street, when the box-office opened will be inclined to dispute the statement. A number of plays entirely new to Cincinnati are to be produced.

Rose Melville appears this week at Henck's in *Sis Hopkins* and no doubt will duplicate her success of last season at the Lyceum, where she played to the largest audiences of the season.

Hickson and Mustard's revival of *The World* is the week's bill at the Walnut. The scenery is new and the company competent, though the play seems just a trifle out of date. This house pursues the policy of alternating farce-comedies with its heavier productions. Next week the offering will be *A Bell Boy*.

The Great Northwest at the Lyceum is appealing strongly to the patrons of this house.

Twice in the last two weeks ragtime concerts have been given at the Zoo, replacing the more or less classical programmes usually in vogue at this resort. The popularity of the move is evidenced by the fact that on both occasions the crush was simply immense, fairly swamping the park and its attaches. Ragtime music may be dead in some places, but not in Cincinnati.

Robinson's opera House is being repainted and decorated preparatory to its being opened by the Baldwin Melville Stock company Oct. 7.

Manager Heck, of the Museum, has announced that within a few weeks he will install a stock company at that house, removing the curbs to the third floor, and also continuing the vaudeville programmes. When these houses are opened Cincinnati will be supporting more theatres than any city of its population in the country, and the results will be of interest to the public as well as to the managers. H. A. SETTON.

## BALTIMORE.

### Creston Clark in *Hamlet*—Manager Kernan Robb & Other News.

(Special to The Mirror.)

BALTIMORE, Sept. 17.

Creston Clark drew a large audience to Ford's Grand Opera House this evening, where he appeared in *Hamlet*. He was assisted by Adelaide Prince and a capable company. Mr. Clark's support is pretty much the same as it has been for the past two seasons, excepting that he has augmented the strength of his company. It now numbers twenty-five members. As *Hamlet* this intelligent young actor gives a portrayal of the character in many respects not unlike that of his distinguished uncle. In the strong scenes of the play he carried his audience with him and was rewarded with genuine applause. Miss Prince as Ophelia was excellent. Jefferson de Angellis will follow in *A Royal Rogue*, its initial production. Viola Allen Oct. 1.

The Bowery After Dark holds the stage of the Holiday Street Theatre this week.

The Fall of Peking, a spectacle, is presented at Electric Park by the Pain's Fireworks company. Manager James L. Kernan was robbed of \$1,700 at Riverview Park a few nights ago, and was stored in a safe in the office. The office was burglarized during the night and the money and other valuables removed.

The Academy of Music will open Sept. 24 with *Mam'selle 'Awkins*. HAROLD RUTLAND.



## RECOLLECTIONS OF ROSE ETTINGE.

## The Daring Sin of Laughter—An Adventure.

It was the custom of the Davenport-Wallack combination, at the close of a Boston engagement, to follow with a season through New England, and sometimes very droll things happened to one or other, or all of us, in our one-night stands.

I remember one occasion, when Mr. Wallack ought to have been supposed to be taking an after dinner siesta in his luxurious drawing-room, the curtain went up discovering him lying doubled up on three wooden chairs, which he much more than filled, both in length and breadth, and looking very much as if he were laid out for torture.

My great sin in those days, and I must confess, also in later days, was laughter, and this reprehensible tendency of mine sometimes led me into very awkward predicaments.

We were playing in New Bedford—our first engagement in that town. During a scene between Mr. Wallack and myself something set me off laughing. Mr. Wallack caught the infection, and there we stood, and laughed and laughed. Mr. Davenport came to the wings and frowned upon us with great severity. His virtuous disapproval of our levity only seemed to increase it, and we laughed the more. We got through, somehow, and when the curtain fell Wallack unmistakably shirked his share of the scoring that awaited us. He sneaked to his dressing-room and locked himself in until the storm should blow over, leaving me to "catch it" alone. And I did catch it.

Among the many things which Davenport said to me was to remind me that "we had our reputation to make in New Bedford." I was—as I was too prone to be—sassy and defiant. I told him that before the week had ended I would find an opportunity to punish him for his unbecoming severity to me, and that I would also make reprisal upon Wallack for his cowardice in deserting me. And within that time fortune favored me by giving me an opportunity to make good my threat.

We were playing one night in Taunton. The bill was The King of the Commons. Wallack and Davenport were having a strong dramatic scene together. I planted myself in the first entrance, and said or did some trifling thing which set them off laughing. This was the opportunity I had been waiting for. I followed up my advantage. I continued my absurdity, whatever it was, and indeed them, against their efforts to control themselves, to laugh again. Five times they walked "up stage," recovered themselves, came down, took up the scene, and fell a-laughing again.

At last the audience, which at first had, good naturedly, laughed with them, without in the least knowing why, lost patience and hissed them soundly. This instantly stilled them. They both recovered their wretched dignity and played the rest of the scene as they could. The audience, by the generous applause it bestowed upon them, proved how hearty was its forgiveness. Afterward, at the close of the performance, they fell into my hands, and I took my revenge. I remember that I was at great pains to remind Mr. Davenport that we had our reputation to make in Taunton.

I remember a little incident which occurred at the hotel in New Bedford, where we were stopping. A nice, comfortable looking old couple appeared one day at dinner. Later in the afternoon I observed the old lady seated at a window in the parlor, seeming to find abundant amusement in watching the passers-by. But as the shadows lengthened and twilight set in she fell to crying silently and bitterly, with great sobs, watching all the time from the window, eagerly scanning each person. Her tears were soon dried when her husband, distressed, anxious and repentant, appeared.

It seems that the old couple had driven into town that morning from their farm, some ten miles away, and after having finished their selling and buying had adjourned to the hotel for dinner, after which the old man went off to attend to some matter of business, leaving his wife to amuse herself at the window. His business finished, he had returned to the hotel, and, being very absent minded, had gone directly to the stable, hitched up his team and driven home. It was not until he had walked into his own kitchen and missed his wife from her accustomed place there that he remembered he had left her in the town.

It was also in New Bedford that we were the victims of a very awkward but a very amusing accident. The night was pitch dark; the moon had, apparently, broken an appointment with the town, and the lamp lighter, relying upon her reputation for punctuality, of which she had at this crisis proven herself utterly unworthy, had retired early. When, at the close of the performance, we left the theatre, stepping into the street was like stepping into solid ink. Neither one of us knew even in what direction to turn to reach the hotel. We were, all of us, singularly deficient in the sense of locality, and there was not a creature on the street of whom we might inquire our way. So we plunged desperately into the darkness, and walked on and on, each of us in turn, as we grew tired, losing patience with the other for not knowing the way. Suddenly the crumination and recrimination that had been becoming pretty lively between Wallack and Davenport was abruptly interrupted, and we found ourselves quietly falling through space, evidently bent on taking this entirely original method of visiting the other side of the globe. After a descent of what seemed several miles, but what we afterward learned was about six feet, we found ourselves reposing on a bed of soft, shifting sand.

What had happened to us was this: We had passed a building in course of construction. Over an excavation under the sidewalk some planks had been laid. One or more of these planks became misplaced, had turned—and there we were. When we had somewhat recovered from our astonishment and had righted ourselves, and found ourselves unhurt, the burning question that presented itself to us was: "How are we to get out?"

My two fellow prisoners began the task of effecting our liberation with great vigor, making light of the matter, and promising that in a few moments we would all be once more on the street, making our way home. But this view of the situation did not continue, and it really began to look as if this subterranean shelter was to be our permanent home. Both Wallack and Davenport waxed eloquent in suggesting what the other ought to do. But effort after effort failed. They each in turn lost patience. From impatience they passed to annoyance, from annoyance to anger, from anger to sarcasm, from sarcasm to contempt for the nature that could condescend to trivialities under such circumstances—all these varying moods of temper following in due course each failure at effecting our escape.

For me—the surprise of the tumble over—I settled down in the sand and took refuge in the perpetration of my old sin of laughter, taking care to keep all audible indulgence of that crime in the background, for there were moments when a good, round peal of laughter would have been a rather dangerous experiment. At last Davenport, the lithest of the two, succeeded in reaching the upper world. He promptly pulled Wallack and myself after him, and every feeling was merged into thankfulness. There was an interchange of congratulations at our escape.

Still we found ourselves "distressed and compassed" in the dark, silent, solitary street, as far from any knowledge of the whereabouts of the hotel as ever. As we were stumbling aimlessly along in the darkness we heard the sound of a horse's feet. We made for that sound. We came up with the sound, but not with the horse. No matter, we were content. We were at least going somewhere. After some little time the horse stopped. We soon came up with our equine guide, and found ourselves in front of the hotel.

I believe we went in with the milk.

ROSE ETTINGE.

## THE STOCK COMPANIES.

Last season's stock war in Newark, N. J., has been renewed, the companies at the Columbia and the New Century theatres being rival bidders for popularity. The New Century company opened its season last week to a tremendous house, and presented Fanchon the Cricket, with Van Abell Brinker and Lawrence Hanley in the leading roles. Mrs. Brinker's place in the hearts of Newarkers was proven by the ovation she received. Lawrence Hanley gave a fine performance of Landy. Minnie Monk, Victor Moore, and W. L. Gibson also made hits. The Columbia Theatre Stock company gave as its second week's bill, Sept. 19-20, The Roman Eye, opening to a good house. A smooth and satisfactory interpretation of the play was given by Carleton Macy, Charles Hallock, Bart Lytell, George Neville, Burrell Barabette, Kate Dalglish, and the rest of the company.

Monroe Johnstone has brought suit for damages against Manager Otto Neu, of the New Century Theatre, claiming breach of a contract engaging him as leading man of the stock company at that theatre in place of the late H. C. Brinker.

The new York Theatre, Buffalo, was reopened last week by the Shubert Stock company in The Charity Ball. The beauties of the playhouse created profound admiration. The performance was most satisfactory. The company includes Eugene Ormonde, M. L. Alop, A. D. Richardson, Henry Shumer, Harry L. Redmond, Charles Gilpin, E. L. Duane, stage director; W. C. Masson, Alice Johnson, Amelia Gardner, Monte Donato, Mrs. J. P. West, Frances King, and Gertrude Epstein.

Charles W. Young and Wilson Enos, proprietors of the Lake Casino Stock company, which has just closed a very successful season at the Lake Casino Theatre, Lake Ontario (near St. Joseph), Mo., are now organizing the Lyceum Theatre Stock company to fill an engagement of eleven weeks, beginning Oct. 15, at the Lyceum Theatre, St. Joseph. Mr. Enos has gone North for a ten days' trip, and immediately upon his return he and Mr. Young will go to New York to engage the members of the new company.

A stock company opens at the Auditorium, Des Moines, Iowa, this week. Among its members are Maurice Freeman, Nadine Winston, Arthur Mackley, Louise Ripley, James E. Nelson, Louisa McCormick, Rene Germaine, and A. J. Whentley. The Banker's Daughter, Aristocracy, Jim the Punman, Lost Paradise, Little Lord Fauntleroy, Madame, The Two Orphans, Faust, Alabama, in Missouri, and The Ensign are announced for presentation.

The Boyle Stock company opened its third season at the Grand Opera House, Nashville, Tenn., Sept. 19, in The Prodigal Daughter. There were four old faces in the cast—Morris McHugh, William C. Beckwith, William Stuart, and J. Gordon Edwards, stage director. Each received an ovation. The new members all made good impressions. Lisle Leigh, the leading woman, gave a strong, sincere performance of Rose. Benjamin Horning, the leading man, is a capable actor and won much praise. Frank B. McVide as Roper was exceedingly clever. Nancy Rice showed talent in the part of Boreas. Anna Hollinger also did excellent work. A finished performance was given by J. K. Applebee as Sir John Woodmore. Thomas C. Stennett acted Miserable Jim in an artistic manner. Miss Belle Gaffney in a minor role showed to good advantage. Messrs. Edwards, McHugh, Beckwith, and Stuart were in even better form than last season. The setting of the production was exceptionally handsome.

The Hopkins Stock company will open its third season at Memphis, Tenn., Sept. 24. It is likely the season will last forty weeks. Jessie Izett, Carrie Lamont, Nettie Marshall, Hattie Foley, Hugh Ford, Frederick Montague, Al Fremont, Joseph O'Meara, Earl Sterling, and A. A. Everts are among the principals engaged. The stage will be directed by Hugh Albright. The Cherry Pickers will be the opening bill.

The Grand Opera House Stock company, New Orleans, opened its season on Sunday with The Prodigal Daughter. The principals of the company are Leighton Leigh, J. M. Sainpolis, Irving Chambray, Thomas J. Grady, Hugh Gibson, W. G. Hart, Thomas J. Finley, Percy Melton, Guinio Socola, Lavinia Shannon, Jane Holly, Anna McGregor, Blanche Seymour, and Helen McGregor.

The Grand Theatre Stock company, Boston, produced The Crossroads of Life last week to packed houses. Severin De Boya surprised his most ardent admirers by his performance of Captain Dick Hawthorn. Mildred Holland as Lillian was seen to good advantage, and the other members were well cast. This week New York Day by Day, T. F. Thomas, who has been ill for the past two weeks, will be seen in the leading comedy role.

Mr. and Mrs. Hal Davis (Juez Macanley) are to leave the Woodward Stock company, Kansas City, Sept. 22 and go on the Kohl and Castle and other vaudeville circuits, presenting their sketches, one Christmas Eve and The Unexpected. Their clever work with the Woodward company has made them immensely popular.

E. M. Leonard has almost recovered from his recent attack of inflammatory rheumatism, and expects to open this week with the Valentine Stock company as stage-manager, playing character and comedy roles.

Harold M. Shaw has been engaged for the Standard Theatre Stock company in Philadelphia.

W. J. Romani has been specially engaged for one week with the American Theatre Stock company.

Louise Douglas has been engaged by R. L. Giffon for the seconds with the Imperial Theatre Stock company.

J. D. Cowles has been engaged for a short term with the American Theatre Stock company.

The Dearborn Theatre Stock company, Chicago, opened its third season Sept. 9 in An American Citizen. Of the old members, Maudie Ryan,

Nanette French, Edward Mackay, Gardner Crane, and William Hills remain. Samuel W. Forrest, who has so ably directed the company for two seasons past, is again at the helm. James E. Wilson, as the head of the organization, has already found a place in the hearts of Chicagoans, while Grace Kears, as leading woman, proves her right to the position.

Pearle Hight, Ogden Wright, and Will J. Deming, for the Baldwin-McVelle Stock company, Cincinnati.

Gardner Crane, after a much needed rest, has returned to the Dearborn Stock company, of Chicago, for his second season as heavy man.

Manager C. L. Durban, of Philadelphia, has secured as an extra attraction for his Grand Avenue Theatre the first presentation of Near the Throne, the new play dramatized by W. J. Thorold from the novel of the same name. The romance of the Orient will be produced by the Grand Avenue Stock company week of Oct. 8, and then an elaborate scenic production will be made ready for a road tour after the election.

## FAIRS AND CARNIVALS.

The sixteenth annual exhibition of Rutherford County Fair Association was held at the fair grounds, Murfreesboro, Tenn., Sept. 4-8, to very large attendance. The vaudeville attractions did very good business.

A street fair and carnival is being given at South Chicago, Ill., this week, under the auspices of the combined lodges of Knights of Pythias of this district, together with the Thirty-third Ward Improvement Association of South Chicago. The success of the enterprise is assured. The Rostock Carnival Company has charge of the entertainment.

The Wisconsin State Fair took place at Milwaukee last week. The principal outdoor attraction, apart from the fair itself, was the Jahr market, a regular old-time German street fair, that attracted every one to the South Side, where the festivities were held. In addition to gayly bedecked booths, hand concerts galore, and street fairs innumerable, Frank C. Rostock's Carnival Show was one of the popular attractions. The menagerie, Chiquita the Cuban mite, Venetian gondolas, Turkish theatre, Ferris wheel, were features.

The street fair at St. Mary's, O., given Aug. 28-Sept. 1, by the American Amusement company, attracted large crowds. The various attractions with the exception of the Anglo-American Trained Wild Animal Show, were poor.

St. Joseph, Mich., will hold a street fair Sept. 18-21, under the management of J. A. Simon.

Chambersburg, Pa., will hold its street fair and carnival Sept. 18-20. Manager Frank Orr of the Rosedale Opera House, booked and will manage the attractions, including continuous vaudeville in his theatre and four platform shows.

The Cass County Fair was held at Atlantic, Ia., Sept. 2-6. It was a success in every way, the attendance being larger than for several years. Professor J. M. Wright, trick bicyclist, was a feature. The Atlantic Street Carnival will be held Oct. 9-12.

The Tri State Fair that will open at Hoboken, N. J., to-day, promises to be a success. There is to be a large Midway.

The fifty-ninth annual exhibition of the Dutchess County Agricultural Society opened Sept. 13 at the Hudson River Driving Park, Poughkeepsie, N. Y. Excellent performances by the Harold Cox Amusement company were given daily in front of the grand stand, and the bill included tight rope walking, toe dancing, Japanese magicians, trained goats, and a clown and dog act. Attend once large.

The Fall carnival and street fair of the Knights of Ak-Sar-Ben will be given at Omaha, Sept. 23, and everything augurs well for its success. Among the attractions announced are bat lion races, life saving exhibitions, the Pasador Play, the flying lady, and others. The annual Douglas County Fair will be held the same week.

The Fort Dodge, Iowa, street fair, Sept. 6-8, was a huge success. The Rostock Oriental Midway company did an enormous business. The trained animal show and Lumette, the flying lady, were the features.

Fredericksburg, Va., will hold a fair Sept. 25-27.

Business men of Marshalltown, Iowa, are arranging to hold a carnival at that place Oct. 9-11.

The Macon, Ga., Street and Agricultural Fair will occur Sept. 24-29. All entries are in and a large attendance is expected.

Secretary T. H. Martin and his assistant, John Weisenger, are busy signing the many concessions to space at the Georgia State Fair, to be held at Atlanta in October. All space is now taken and everything points to one of the largest fairs ever held in Atlanta. The Rostock Animal and Midway company will be the leading attraction.

The annual Minnesota State Fair, that closed Sept. 8, was the most successful in the history of this State. The theatres in the Twin Cities were filled to the doors at each performance.

The Danville, Va., Street Fair and Carnival will be held Oct. 1-6. Oct. 2 will be Elks' day.

## GOSSIP.

Wilton Lackaye, Thomas Phillips, and George Gaston, former members of the Frawley company and George E. Lusk, of the Tivoli, arrived from San Francisco last Saturday.

Theodore Babcock will not be seen in Man's Enemy this season. Mr. Babcock has signed with Harry Kennedy and W. J. Fielding and is to be started under their management in Siberia, which will open on Oct. 1 at Harlem. Mr. Babcock is now appearing in The Parish Priest at the Fourteenth Street Theatre.

Eight members of the new Metropolitan English Grand Opera company arrived here from Europe on the *Serica* last Thursday. They were Lempiere Fringle, basso; Armando Sepilli, musical director; Philip Crozel, tenor; Leslie Walker, basso; and William Paul and Chauncey Moore, baritones.

The House that Jack Built, George H. Broadhurst's new farce, was produced for the first time last Wednesday, Sept. 12, at Youngstown, O.

The Azzali Italian Opera company, that sailed from Kingston, Jamaica, Aug. 26 to open at the California Theatre, San Francisco, Sept. 8, had not arrived at that port Sept. 5, when the steamer on which they were passengers was many days overdue. Fears were entertained that she had been lost at sea.

Frank Mostyn Kelly, detective, caught in the Web.

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## FORREST, SAMUEL M.

Stage Director, Dearborn, Chicago, Ill.

## CUES.



Erroll Dunbar is playing this week at the Metropolitan Theatre at the head of the cast of Morris's Faust (Eastern), being again featured as Deiphobus. His presentation of the fiend has been highly praised, and has always called forth repeat hand-clapping outbursts of applause. His handling scene with Martha is pronounced a clever and amusing bit of work. At several other parts of the play, Mr. Dunbar shows that he possesses splendid dramatic ability.

Jacob Lift has returned to this city after a summer in the Catskills.

Rehearsals for L. Aiglon began yesterday at the Knickerbocker Theatre.

Richard Mansfield has secured six circus horses to be employed in his revival of King Henry V.

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Largest Dramatic Circulation in the World.

## VALUE OF THE ORIGINAL IDEA.

It always is the original idea that is valuable, no matter what may be the variations of it; and to the originator always belongs the honor, no matter what elaborations of or players upon the original idea may do with it; for without the origination nothing would grow from it, and without originators the world would be a monotonous place. It is not always, however, that an originator or an inventor realizes materially upon his idea or his invention. He often gets the bold honor than the money that results from his ingenuity, as the history of inventions will show, whereas both rewards should be his.

Invention is as much invention in literature and the drama as it is in machinery and material appliances; and the originator in the book or the play is as much entitled to credit as is the originator in other fields. In literature purely the author usually gains both the credit and the full measure of profit that the publishing system allows. If he be a notable author and his work is popular he may suffer from the pincies of cheap edition publishers as well as from appropriation of his work in foreign countries where he may have no legal redress. If he be a playmaker he may suffer from pincies in all countries, although the laws are crystalizing for the full protection of dramatic authors from this form of theft.

There is a form of appropriation, however, in the theatre of to-day that should be reprehended, because there is no excuse for it. It is wholly gratuitous and dishonest. This is the appropriation of the credit for dramatic work by so-called "adapters" of that work without regard for the ethical rights of original authors. A man writes a book which turns out to be a work that may be made into a play. The right to make a play of the work is secured by some manager, who employs a hack worker in this field to make a dramatization. The hack worker not only usually mutilates the book in making the play, but by some contrivance has his name set down on the bills as the "author" of the play. In the circumstances of mutilation this might seem to be a kindness to the real author upon whose work the play is based, but it really is not a kindness, for it is a lie against the real author's originality—a gift evidence of which still remains in the play, no matter how clumsily the adapter or dramatizer may have worked, and no matter how little his labor may have left of the substance and the symmetry upon which the play is based. More than this, if the work upon which the play is based is a popular work, it is all the more necessary that the real author should be credited with his part in the play, which in a great majority of cases is its essential origination, for without the ingenuity of the author of the book the hack adapter would have had no occupation, and the idea or ideas in the book could not be added to the drama. And also it is true that there are many persons in the multitude of those that read the

book and see the play so ill able to judge of any matter or understand any such complication that they are apt to confound the writer of the book—who always should receive his just measure of praise—with the maker of the play—who often should be blamed for bad work—or they are likely to think that the maker of the play also wrote the book; and this conception is the usual and natural conception in all cases in which the playwright figures in the printing as the author of the play.

It is the same in some respects—although the offense is worse—in cases where the American rights to a French play, or to any play in a foreign language, are secured, an adapter is engaged to make over the play into English, and the adapter finally figures before the public as the "author." There lately has been one flagrant case of this sort, with which the public of the theatre is familiar. Quite as bad as the cases to which reference has been made are those of persons in some authority as to stage matters that take plays from modest or unknown writers and agree to produce the plays if their names may be permitted to go on the bills as authors or associate authors. Sometimes these persons pretend to be part authors of the plays with which their names thus become associated by virtue of work done on the plays after submission. But if the plays really were not originally worthy such persons would not by any means take hold of them. There undoubtedly are cases of plays now before the public in which those that figure as their authors really had little or nothing to do with the writing of the plays. It often happens that a new author, in pecuniary straits, is forced to relinquish his authorship for a money consideration. There is probably a larger number of playwrights who have consented to such an arrangement than there is of those that have any legitimate case on a claim of outright theft of plays or play ideas by persons to whom they have submitted manuscripts.

## ILLEGITIMATE SELF-EXPLOITATION.

The tendency of present-day managers, and especially of that class of managers of whom, like birds of a feather, it may be said that they flock together, actuated by a monopolistic hope and with hands turned against all that are not with them or will not submit to their attempted levies of tribute, is to magnify themselves at the expense of those things in the theatre that alone give life to and maintain life in the theatre.

No matter what the value of an actor manipulated by one of these managers may be, and no matter what the merit of a play exploited by one of these managers may be, it always is the manager himself instead of the actor or the play to whom attention first is attracted in the "printing." Thus has arisen an atrocious use of the word "presents," to which originally was prefixed the name of the so-called "Napoleon" among this class of managers, and to which are now prefixed in vulgar emulation the names of all the brood of smaller managers of the same stripe—managers whose stripes are not so wide or gaudy in color only because they have not got the cloth—as well as the names of a multitude of other managers happily not of that stripe, yet unhappily neither original nor modest enough to devise some manner of announcement less egotistical and in better taste. And following these personal announcements that really to the public are the most insignificant are placed the names of actors or the titles of plays that alone are significant to the public. These persons must imagine that severely they are Abou Ben Adhem, and thus make their names "lead all the rest;" but the circumstances are different, and that Oriental gentleman was a different person.

In former times it was the habit first to call attention to the chief actor and the play in which he appeared, and then to the members of the company in support. The manager's name always was in a modest place near the bottom, and in type that befitted his intrinsic insignificance in the entertainment. And the old theory and practice were correct, because the public was and is interested in the theatre solely through the efforts of the actors and by virtue of the merits of the play in which the actors appear. As a matter of fact, no degree of vulgar self-projection by managers can by any possibility ever change or vary this truth. Not the most prominent among this class of managers to-day could himself alone draw to any theatre half a house full of the curious, to say nothing of the theatre public, even at the cut or bargain rate of what is known as "ten-twenty-thirty," while the whole coterie of managers

of his class, if assembled in a dime museum, would fail to draw patronage on any theory except that by virtue of which the average museum lives and has its being.

## TEXAS AND PENNSYLVANIA.

The theatre is but an incident in the calamity that has overtaken Galveston, yet as an incident it will suffer with all else of that afflicted city. It seems certain now that Galveston will be rebuilt, but it will be years before that city takes its former prominence. If it ever again takes that prominence. It was practically the initial stand visited on a theatrical tour of Texas, as it was perhaps the best stand in that State. And the natural discouragements to a tour of that territory, among which are long jumps and excessive railroad fares, now are greater than ever. In all this vast State there were but six desirable stands—Galveston, San Antonio, Houston, Dallas, Fort Worth, and Waco—and there remain but five, of which San Antonio and Houston alone promise results commensurate with the difficulties to be encountered by a touring company. In time, however, Texas promises to become a very rich dramatic field, as its wealth and population increase and its almost limitless resources are developed.

The strike of the coal miners in Pennsylvania promises to become a serious matter for the theatres in the cities of that State that will be affected by it. According to the present outlook many thousands of men will be idle and the mines will cease operations. The popular price theatres and the traveling attractions that visit them will be more seriously affected than the first-class theatres, although all theatres will suffer from the results of the strike. Pennsylvania is hardly second to New York State in its patronage of amusements. Leaving out the chief city in each State, Pennsylvania can probably show a larger number of cities that patronize theatres generously than New York can show. A glance at the record columns of THE MIRROR under normal conditions will show the remarkable position that Pennsylvania holds in this respect. Therefore a strike like that now entered upon is a serious matter for all theatre interests, as it also is to all other interests concerned.

The season that was entered upon so auspiciously in spite of the Presidential campaign thus early is threatened with unusual embarrassments, but it is hoped that the general prosperity of the country will fully offset these misfortunes.

## A COMPLIMENTARY SMOKE.

The Edwin Forrest Lodge, Actors' Order of Friendship, will enjoy the first smoke of the season at the lodge rooms, No. 66 West Forty-seventh street, on Thursday, Sept. 20. It is a complimentary tribute by President Milton Noble to both lodges of the order. All members of the order are cordially invited and each member of Edwin Forrest Lodge will be entitled to invite one guest. Pipes and beer will be ready at 10:30 P. M. It is the purpose of the lodge to continue the smokers at regular intervals during the season.

## LETTER TO THE EDITOR.

The Publisher, New York.

BASING, Sept. 11.

To the Editor of The Dramatic Mirror:

SIR.—When a dramatist undertakes to find fault with any condition of theatrical affairs it is immediately thought of him that he has had a play refused or returned, and such public criticism as he may make of matters pertaining to his profession is usually of necessity ascribed to his animosity to things theatrical. Whatever reason there may be for this assumption, it can hardly apply to the ordinary American playwright, for if there is one thing that affects him the least it is to have a play rejected. This is one of the large and familiar parts of his experience. Why should it hurt him? If he is at fault it seems to me it is in his overwhelming desire to please everybody, after which he prays hard for a result. If he fails, it is not because he has not been properly advised by the call boy, or whoever it may be, but because he has not prayed hard enough.

It is an undeniable fact that the general run of current American plays are cheap and shabby, and, whatever pecuniary success they may attain, the audiences are not likely to remember the several authors with great kindness. The English play writer builds his plays with due regard for dramatic smoothness and literary style. However simple the story he tells, he invariably supports it with ideas and incidents which arise from the story itself. The American play writer has apparently passed this stage, for we find him resorting to claptrap which he calls novelty, and situations dragged in by the heels which he calls "effect." His leading man must have a wooden leg or eat the buttons off his coat, because it seems to be the generally accepted idea that this is what the public wants—a childish notion unsupported by any fact. The public is ready and willing to show its appreciation of a good story, properly told. The Tyranny of Tears needed no bull light—a play whose artistic treatment alone was sufficient to carry it to success, and that in spite of a most heavy and unpalatable theme. Are not American authors equal to such work? Do they ever attempt such work? And if they do, what becomes of it? With one or two exceptions, there is not a sample of it on the American stage to-day.

If the American is progressive it may also be said of him that he has a bad habit of progressing in too many different directions at once, and without doubt our dramatists have to some extent been caught in this vortex. They undertake too many different kinds of work to please so many different kinds of managers. Their style they haze, and accomplish little. They translate French plays when it is the proper caper, and as readily go to dramatizing novels when that is the prevailing theatrical notion. There is no stability, and when the public tire of foreign work, as they undoubtedly will, how will our play writers be prepared to supply clear-cut American drama?

Very truly,

FREDERICK WHITE HENDERSON, JR.

## A POSSIBLE PICK.

Upon the bills that light our view  
We read and pause to marvel  
To think that tranquil Mr. Drew  
Should pose as Richard Carvel.  
Edison, in truth, no doubt we'll see  
The bithenome Henry Miller  
Appearing as Terpsichore,  
Or Jack the Giant Killer.

And Andrew Mack, 'tis not too late  
For him to play Othello.  
And Chauncey Olcott should be great  
If cast for Funchinello.  
And Francis Wilson, too, seems made  
To play Coriolanus—  
Awake, ye managers, well paid  
To try and entertain us!

And sweet Maude Adams, how'd she go  
As Cleopatra naughty,  
Or Lady Macbeth, don't you know,  
Or else some duchess sporty.  
If all our players could but be  
Just given parts that suit them,  
Like Mr. Drew in Carvel, we  
Should love so to salute them!

THE ARDENT ADMIRER.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

H. A. Toledo: Richard Golden starred in The Isle of Champagne during the season of 1897-98.

J. K. Montreal: Helen Byron is now playing Johnstone Bennett's original role in A Female Drummer.

L. F. Montreal: The Robinson Comic Opera company are booked to appear in St. John's, N. E., on Oct. 1.

D. C. D. Kansas City: R. H. Russell, 3 West Twenty-ninth Street, New York city, publishes the Maude Adams souvenir edition of "The Little Minister."

W. D. Chicago: Katie Emmett was born in Philadelphia and made her stage debut at Tony Pastor's Theatre, New York city, when fourteen years of age. After four years in vaudeville she presented The Walls of New York, in which she has starred for most of the time since.

FLORENCE, Brooklyn, N. Y.: A complete list of the members of the Metropolitan English Grand Opera company will be published in the third installment of the Theatrical Roster in THE MIRROR. 2. Mrs. Belmont will sing this season with the Castle Square Opera company in Chicago and St. Louis.

F. R. D. New York city: 1. The percentage of receipts required by touring attractions varies from 40 to 75 per cent., according to rank of attraction and its expenses. 2. Contracts with local managers are made whenever bookings are concluded. 3. Expense of usual bill posting and newspaper advertising is paid generally by local managers. In cases of extra display, however, special arrangements are often made by which local and traveling managers share the cost.

J. C. B. Haverhill, Mass.: Herman Charles Moricane, the playwright, was born in London Jan. 27, 1839. He was educated at Harrow and Balliol College, Oxford, and in 1864 was called to the bar at the Inner Temple. After a brilliant career in the law he was forced by ill health, in 1874, to give up his practice. He afterward devoted himself to the drama and fiction. Among his plays are All for Her, Forget Me Not, The Cynic, Fedora, and Our Joan.

J. R. T. Bridgeport, R. I.: C. Haddon Chambers' play, The Open Gate, was acted for the first time in America at the Broadway Theatre, New York, Dec. 4, 1890. 2. Henry Guy Carlton's Butterflies was originally produced at the Hollis Street Theatre, Boston, Dec. 26, 1893. It was first acted in New York, Feb. 5, 1894. 3. The Flower of the Hills, by Alice E. Fox, was originally produced at the Berkeley Lyceum, New York, Dec. 7, 1893. 4. Mark E. Swan's dramatization of Edward Bellamy's Looking Backward was produced at Alliance, New York, Dec. 27, 1893.

F. E. Wilson, Kan.: Students at the dramatic schools frequently acquire experience by serving in small parts or as extra people in local productions. The schools, we believe, do not guarantee professional employment to graduates, although every one of creditable record in the schools is practically assured of engagement. In one notable instance, two seasons ago, a young woman in one of the schools gave such an admirable performance at a students' matinee that she was immediately engaged as leading woman for a prominent star actor and made her professional debut in this capacity.

C. P. Washington: 1. Marie Almee (Marie Truchon) was born in Algiers in 1852, and died on Oct. 3, 1887, in Paris. She made her professional debut in 1866 in Rio Janeiro, going to professional employment to graduates, although telling in The Brigands. She toured Europe with much success until the outbreak of the Franco-Prussian war, when she came to this country, opening at the Grand Opera House, New York city, on Dec. 21, 1870. Barring brief returns to Europe she played in this country most of the time until 1886. Her success was great at first, but in her later years failures were many and ventures into management were disastrous.

MUSICAL, Los Angeles, Cal.: Charles Louis Ambrose Thomas, the French composer, was born at Metz, Aug. 5, 1811. His father was a distinguished professor of music and the son entered the Conservatoire in 1828. He gained many prizes there, including the grand prize of Rome, in the competition of 1832. Among his best known compositions are La Double Echelle, written in 1837; La Perruquier de l'Eglise, 1838; La Fiancée Fleurie, 1839; Caroline, 1840; Le Guerillero, 1842; Le Caid, 1848; La Sonate d'Amour, 1850; Raymond, 1851; Psyche, 1856; Le Carnaval de Venise, 1857; Mignon, 1866; Hamlet, 1868, and Francoise di Rimini, 1877. He was elected a member of the Académie des Beaux Arts in 1851 and in 1871 replaced Auber as director of the Conservatoire de Musique. Of the Legion of Honor he was made "Grand Officer" in 1881.

## PLAYS OPTICIZED.

Entered at the Office of the Librarian of Congress from August 10 to 25, 1900.

BENEDICT ARNOLD; OR, THE KEY TO THE HUDSON. By John Watson Dodge.

THE GARGLETH MYSTERY. By William S. Smyth.

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THE PLAYWRIGHT. By Leonard Landes.

ROBERT OF SICILY. By Grace Livingston Furness.



# THE USHER



An actress, who resides in Galveston, and who passed safely through the terrible calamity which visited that city last week, sends *The Mirror* the following letter:

GALVESTON, Sept. 13.  
My professional friends, knowing that I have been living here in retirement, have numbered me with the dead of this terror-stricken city, but my family and I came through one of the most disastrous storms ever known. We have lost our home, but are in no need whatever.

Oh, the horror of it all! Hundreds are waiting over their dead and missing. The misery following is even more distressing to contemplate than the storm, though only we that experienced it can realize the agony and awfulness of that one day and night of destructive wind and roaring water slashing down almost everything in their paths.

They have dumped hundreds of bodies in the bay, but the sea gave up its dead, and they are nearly all washed ashore again, so now they are burying the decomposed bodies where they find them.

The profession (of which I am a daughter) has always been foremost in relieving the distressed and I am sure its members will heed the cry of my suffering city, of the hundreds that are homeless and penniless.

The women that can get out are preparing to leave the city. In a couple of weeks I shall go, too, to re-enter my profession, grateful, indeed, that we have relatives to turn to.

Sincerely,  
JULIETTE T. GRAYSON.  
In the great tide of relief that has been flowing toward Galveston during the past few days the theatrical profession has been generously represented. Such a quick and liberal response to the cry for help of a stricken community probably has never been witnessed before.

We are so accustomed to managerial stupidity and bad taste that the coupling of *Ib* and *Little Christina*, a bit of pathetic idyllicism, with *The Husband of Leontine*, a piece lifted from the theatrical stews of Paris and sprinkled with disinfectant, has passed with little comment.

*Ib* was put on in London with a suitable play and it made an unusual success. Here it is used as the prelude to an evening of farce that was frothy and filthy at the Nouveautés, but in the superficial cleansing process has become merely commonplace and dull.

The people who would like and appreciate Basil Hood's dainty bit of sentiment could find little to enjoy in Alfred Capus' expurgated exposition of a wedded wanton's escapades, while persons attracted by the latter must needs find *Ib* a terrible bore. But there is nothing anomalous in mixtures of sugar and vinegar, pie and tea, or delicacy and dirt to the understanding of the chief of our department store theatrical traders.

The rumpus in London over the similar plays of Sydney Grundy and Mrs. W. K. Clifford has resulted in the formation of two press camps, those writers that do not love Mr. Grundy espousing Mrs. Clifford's side and *vice versa*.

If Grundy's work is original the coincidence between his plot and Mrs. Clifford's falls little short of marvelous, although the lady has a circumstantial case against the other dramatist in that her play was submitted to the manager who is to produce the Grundy play a good while before the latter was written. But Mr. Grundy loudly asserts that he never heard of Mrs. Clifford's drama.

It would be strange if it should turn out that both dramatists had borrowed their plots from the same source, and yet—in case the two plays are not wholly original—that would account for the present complication.

An interested participant in all our first-nights this Autumn is Patrick E. O'Doherty, who came from London with Holbrook Blinn, who is playing *Ib* at the Madison Square.

Mr. O'Doherty has been Martin Harvey's business-manager and adviser ever since that successful young actor started in business on his own account. He is a keen observer of theatrical matters, and what he does not know of London stage affairs is not worth knowing.

His first trip to this side is chiefly for pleasure, but he is utilizing the opportunity to familiarize himself with American methods, and he has brought with him several plays and the books of two new comic operas by well-known English writers.

Edward E. Rose is an industrious play carpenter. He nails together dramatizations of popular novels with amazing rapidity. The results of this slap-dash method are commonplace and theatrial, but that is not considered

a disadvantage by the managers that secure the services of Mr. Rose's hammer and saw.

It will be singular if Mr. Rose in his noisy workshop has been able to turn out an adequate English arrangement of *L'Aiglon*. Rosland's fine literary work is now referred to here by the press agents as "the Edward E. Rose version."

It is rumored that he has condensed the drama into fewer acts and that he has planed the name part down to smooth and reduced proportions, while the rich, poetic thought and language of Rosland has been transformed into Frohmanian American.

It is to be hoped that rumor is mistaken in this case, for while the American public has grown accustomed to mediocrity under the Trust's reign, there are many still who dislike to see a literary masterpiece vulgarized.

Paul Kester's *Sweet Nell of Old Drury* was declined by Charles Frohman before it was produced in London. Now that it has proved a go with Fred Terry and Julia Neilson in the leading parts in London Charles Frohman is going to produce it.

Here we have the Napoleonic *modus operandi* in a nutshell. An unrecognized dramatist and his work are valueless; but let him get a hearing somewhere else and his plays—at least, those that are brought out and achieve a box-office status—are in demand.

What hope has the talented native writer of plays in these circumstances? It is a long journey to the New York stage via London.



HERBERT CAWTHORN.

and few are fortunate enough, like Mr. Kester, to be able to make it.

The *Sun's* dramatic editor blunders persistently in the treatment of living subjects, but it might be supposed that he would spare the dead. Quite the reverse. His enterprising spirit of error stops short at nothing. The other day he described the appearance of the late Annie Pixley in *M'iss* at the Star Theatre the preceding night!

Cooler weather has brought better patronage to the theatres in this city, although the majority of the audiences are still composed of the strangers within our gates.

On Saturday night there were crowds at the few theatres that have real successes, while the others profited in a lesser degree by the cessation of heat and humidity.

Between now and the middle of October the season will get under full swing.

Henry Miller is in the city, in search of the voice which he lost most inopportunistically recently in Pueblo. He caught a cold while in San Francisco, and later the dusts and draughts of travel caused a thickening of the vocal cords, so that when he reached Colorado he was un-

able to speak above a whisper, and was compelled to stop acting and come East.

The trouble is not serious, however, and it will yield speedily to rest and treatment. Its worst feature was that it banished the star from a tour that has been highly profitable.

Mr. Miller adds his testimony to the glowing reports that have come from many sources respecting business conditions in the West. He says that prosperity reigns among all classes, and the contrast between the humming, smiling activity of to-day and the widespread prostration of three or four years ago is remarkable.

## THE WATCH ON THE RHINE PRODUCED

*The Watch on the Rhine*, a comedy drama by Sidney K. Ellis, was played for the first time at the Academy of Music, Reading, Pa., last evening. The four acts are laid at different points on the river Rhine. Al. H. Wilson, the star, takes the character of Metz Strobel in a German dialect, and sings six songs specially written for the play. Charles H. Tule and Sydney E. Ellis are the managers. Mr. Wilson was supported by Mark Price, John E. Walker, Alfred H. Hastings, Maurice Hudley, L. E. Rockmiller, Lorimer Richards, L. G. Brown, Carroll White, G. M. Maher, Louis Live, Ida Hamilton, Eva Byron, Fanny Bloodgood, Celia Clay, and Kittie Harriscole.

## HERBERT CAWTHORN.

Herbert Cawthorn has just closed a highly successful Summer run in the title role of *The Burgomaster*, a Dutch dialect part, at the Dearborn Theatre, Chicago. He is a very versatile, eccentric comedian, handles several dialects perfectly, sings and dances well, and is quite at home in comic opera, extravaganza and like productions. In vaudeville as an Irish comedian he is well

## PERSONAL.



HULL.—Above is a portrait of Grace Hull, a member of the Craib family of California. She is pretty and talented, and has been successful in ingenue and dainty comedy parts. Her Dutch and cockney dialects are said to be excellent. At present Miss Hull is playing Weiner in Blaney's *Across the Pacific*, and is scoring a decided hit in the part. She ended last season and began this one playing the part of Helma in *What Happened to Jones*. Mr. Blaney saw this impersonation and managed to secure her release.

HERBERT.—Carl Herbert, manager of the Herbert Stock company, and of the Penn Avenue Theatre, Pittsburg, who has written several valuable articles for *The Mirror* on the business side of the theatre, was in town last week.

YOUNG.—James Young, the talented young actor who for several seasons starred in *Hamlet* and other plays and is remembered in New York as a member of the late Augustin Daly's company, has been engaged by Sir Henry Irving, it is announced, to play a two years' engagement as leading juvenile man in the company of that distinguished actor.

MACKIN.—Mrs. John D. O'Hara (Margaret Mackin) will not accept any engagements this season. She will accompany her husband, who is engaged to play with Mary Mannering in *Janice Meredith*.

MANTELL.—Eugenia Mantelli and Ferdinando Ernest de Angelis (Professor Ernest D'Amico) will be married in this city on Sept. 23.

MASTERSON.—Kate Masterson has a very clever story in the current number of *The Smart Set*.

HOPPER.—Edna Wallace Hopper sailed last Saturday for a few weeks' visit to Europe.

SELIGMAN.—Minnie Seligman returned to town last week to rehearse for her tour in a new play, *When a Woman Loves*, by Marion Short and Pauline Phelps.

YONE.—May Yone, by latest account, will star this season in *The Little Duchess*, and not in *The Gay Grisette*. Both attractions will be put forth by A. H. Chamberlynn.

DE RESZKE.—Jean de Reszke, according to Dr. Holbrook Curtis, who examined him in Paris recently, is now in as excellent voice as ever, the rumors of his injured vocal chords being quite baseless.

FITZGERALD.—Cissy Fitzgerald is filling an engagement at the Folies Bergère, Paris.

MONAHAN.—Michael Monahan, who has won note as a writer on dramatic and other topics, and as a poet and lecturer, is now settled in New York and this season will resume the lecture platform. The School Board of Manhattan and the Bronx has engaged Mr. Monahan to deliver a series of lectures on the Irish poets in the free school lecture course this Winter, and he has also been engaged to give a second course of lectures before the Brooklyn Institute, where he appeared with notable success last season. Mr. Monahan is not only a brilliant writer on a wide range of subjects, but a happy orator of dramatic impulse and lively fancy.

EDWARDS.—Paula Edwards has resigned from the cast of *Foxy Quiller*, in which Jerome Sykes will star, not caring to play another cockney part and finding that her lines in the new opera were writ that way.

NASH.—George Nash was severely injured in doing his somewhat sensational fall in *Prince Otto* at Wallack's Theatre last Thursday, dislocating a shoulder through the absence of a padded mat that had been used to ease his tumble. He was able, however, to reappear on Friday.

JONES.—Walter Jones and Mrs. Beatrice Champlain Pulsifer, daughter of a Chicago millionaire, were married on Sept. 10 in Minneapolis.

IRWIN.—May Irwin acquired last week property valued at \$20,000 in West Forty-fourth Street. Miss Irwin, at one time on gathering in sections of Manhattan Island, will own all that isn't already held by Trinity Corporation, the Astor estate and the Sailors' Snug Harbor.

HOPPER.—Edna Wallace Hopper has been engaged by John C. Fisher and Danne and Kelsa to play *Maude* in Florodora at the Chicago on Nov. 12.

22 Fred Lotto, at Liberty. Address 31 W. 27th St.







opening them attachments, did the best they could.

The company had to go down to Water and Fulton and on how they may be made. There were just about four actual legs in the first act, and the rest of the evening was a series of the most, a series of the most, a series of the most.

The most of the evening all belonged to J. Chester Goodwin's lyrics, Maurice Levi's music, and Ben Van's staging, which were all of excellent sort and made the genuine hits of the evening.

### Star-Dumping The Whitehead.

Melodrama in four acts by Owen Davis. Pro. duced Sept. 17.

Lucien de Polanville..... Joseph Green-  
Van Von Loon..... Frank E. Jamison  
Count L'Amour..... J. F. Edgar  
Edward Gilbert..... Henry Stockbridge  
Vahel..... William D. Stone  
Mabel..... William F. Warren  
Don..... Sol Allen  
Don..... John L. Taylor  
Don..... George L. Torrence  
Don..... J. A. Rathbourn  
Don..... John C. Maupin  
Don..... Charles Taylor  
Don..... T. B. Faxon  
Don..... Fanny McIntyre  
Don..... Emeric Campbell  
Don..... Julia Allen

At the Star Theatre last evening a crowded house witnessed the first performance in New York of Owen Davis' four-act melodrama, *Reaping the Whirlwind*, produced by a company under the management of John M. Cooke and William P. Cullen. The play had been produced elsewhere some months ago.

The story deals with the military life and intrigues during the Franco-Prussian war. A love story that is a trifle conventional runs through the play, but the action and dramatic interest are constant.

Lise Martel, daughter of the steward of the estate of Polanville, and the heir to the estate, Lucien, are lovers. Lucien's friend and guardian, Van Von Loon, is also enamored of Lise. Realizing that his love is not returned, Van Loon becomes desperate and resorts to a successful scheme to make Lise his wife. Learning when too late of the deception, she refuses to acknowledge his authority and proclaims her love for Lucien. Following upon this, Lucien comes up as a soldier of France and Van Loon as a Prussian officer. Lucien is taken prisoner by the Prussians, and his escape is effected by Van Loon, who is helped by his wife's promise to assume her enforced marital obligations. Resulting complications, which culminate in the last act, lead Van Loon to falsely accuse Lise in the presence of Lucien of having been his mistress previous to their marriage. She shoots and mortally wounds him. The Prussian soldiers rush in, and an impressive climax occurs, when Van Loon's better nature asserts itself and with his dying breath he orders his servant to safely conduct Lucien and Lise to the French lines. Joseph Greene as Lucien was manly and thoroughly acceptable. Fanny McIntyre acquitted herself creditably as Lise. Frank E. Jamison was good in a part that required versatility. Others deserving of mention were W. F. Warren, Emeric Campbell, and Julia Allen. The scenery and stage settings were especially good.

Next week, *The Bowery After Dark*.

### Murray Hill—A Colonial Girl.

The season of the Henry V. Donnelly Stock company at the Murray Hill Theatre began yesterday afternoon with the performance of *A Colonial Girl*. The audience was large, the front of the house was managed with the care and thoughtfulness that Murray Hill patrons have come to expect, and there was about the place the air of generous management and prosperity that has been in evidence ever since Mr. Donnelly took charge of the playhouse.

*A Colonial Girl*, by Abby Sage Richardson and James Furness, the play selected for the first week of the season, is new to the stock company's stage, and, while it is not a strong drama nor a particularly successful one, it served to bring forward the old and the new members of Mr. Donnelly's company in pleasing roles.

William Brumwell, who has won wide popularity in the smaller cities as a member of various traveling companies, is the new leading man at the Murray Hill, and his performance yesterday in the role of Godfrey Benson promises well for his success as a stock company player in New York.

Walker Allen lived up to his excellent reputation in the character of Jack Osborne. S. M. Kelly acted the role of Sir Henry Dunvers acceptably, and William Redmond was an agreeable Gilles. Henry V. Donnelly, Thomas L. Coleman, and Charles D. Waldron, in the roles of Colonel Carteret, Anthony Lovelace, and Lieutenant Kent respectively, were as thoroughly satisfying in their characterizations as their previous good work with the company would lead the audience to expect.

Donnelly's Donnelly, as Molly Hodkin, exhibited her charming qualities of sincerity and earnestness. Laura Hope Crews was a pleasing Sarah Kenton, and Rose Stuart, as Judith Dunvers, was entirely satisfactory. The stage settings were handsome, the accessories had evidently been selected with great care, and the costumes were accurate and beautiful. Next week, *The Moth and the Flame*.

### Third Avenue—The Real Widow Brown.

At the Third Avenue Theatre last evening Clifton and Sherman's company, in *The Real Widow Brown*, began a week's engagement. The piece is a comedy in the East Side and endeavored as it was by many songs and dances it proved an enjoyable diversion to the patrons of the theatre.

William Clifton was funny, though a trifle coarse, as Charlie Ward, the fake widow. Joseph L. Herbert as Granville Holt was acceptable. Frank C. Gillette was amusing in a burlesque fashion as Teddy Flynn, and Harry L. Arthur as Benson Goodman acted in a manner that elicited applause.

Luna Cooper, in the title role, played the real widow with proper spirit and the several minor female roles were in competent hands. The scenery and costumes were suitable, and some handsome gowns were displayed by the principal women of the company. Next week, *The Span of Life*.

### American—The Three Musketeers.

The second production of the American Theatre Stock company drew a large audience last evening. The play was *The Three Musketeers*, adapted by Frank Oakes Rose. The version is a good one and reflects credit upon Mr. Rose, who staged the production. The piece was dressed and mounted in excellent taste and moved smoothly.

Ralph Stuart was a dashing d'Artagnan, and was easily the superior of his associates in every way. Mary Hampton was dignified and effective as Anne of Austria. Isabelle Evesson was charming as Milady, and Georgia Welles made a hit as Constance. Others deserving of mention were William J. Romani as Louis XIII, Herman Sheldon as Richelieu, E. L. Snader as Aramis, Ben D. Denno as Portos, J. D. Cowles as Athos, and Frank D. Lindon as de Treville.

Next week, *The Charity Ball*.

### At Other Playhouses.

**CITICUS.**—James K. Hackett continues in *The Pride of Jennie*. Mrs. Leslie Carter in *Yess*, Oct. 1.

**BROADWAY.**—Don Hur remains. Blanche Walsh in *Mareelle*, Oct. 8.

**HERALD SQUARE.**—Arizona, having made a genuine hit, continues to big business.

**MADISON SQUARE.**—Id and Little Christina and *The Husbands of Leontine* draw fair houses.

**LUCY.**—Anne Russell in *A Royal Family* remains.

**FOURTEENTH STREET.**—Daniel Sully in *The Parish Priest* is still the hit.

**ACADEMY.**—Andrew Mack in *The Rebel* attracts the Irish contingent.

**GRAND OPERA HOUSE.**—Why Smith Left Home is the attraction for the week.

**METROPOLIS.**—More lurid and thrilling than ever, Lewis Morrison's production of *Faust* was given before a large and delighted audience last night. Several new and striking illusions have been introduced, and the scenery and electric effects are as elaborate as ever.

### VILIA ALLEN'S SEASON OPENS.

(Special to The Mirror.)

NORTH ADAMS, MASS., Sept. 17.

Vilia Allen opened her third starring tour under the management of Lieber & Co., in this city to-night, dedicating the beautiful new Richmond Theatre with the initial performance of *In the Palace of the King*, a four-act play made by Lorimer Stockard from F. Marion Crawford's novel of the same name, that was written with a view to dramatization for Miss Allen. The cast was:

Philip H..... Charles Kent  
Don John of Austria..... Robert T. Haines  
Cardinal Luis De Torres..... Edgar F. Duvenport  
Antonio Perez..... C. Leslie Allen  
Miguel De Austria..... William Norris  
Captain De Mendoza..... Clarence Handyside  
Don Lope Zapata..... John A. Holland  
Don Manuel..... Frank Green  
Don Juan..... Eugene Sweetland  
Don Sebastian..... J. P. Jordan  
Master of Ceremonies..... Gus Frankel  
Enchido..... Catherine Curtis  
Anne, Queen of Spain..... Catherine Curtis  
Ann de la Gerda, Princess of Ebbel.....

In the *Palace of the King* is a dramatic romance of old Madrid in the days of Philip II. The hero is Don John of Austria, and the heroine, impersonated by Miss Allen, is Dolores de Mendoza, for whom the young prince sacrificed his succession to the throne. All the characters are historical, and the elaborate costuming and stately court pageants make one realize better than books the glory of the golden age of Spain. The action is intense and rapid, all the events transpiring in one evening, while the six scenes are in the palace of the King. Miss Allen portrayed the character of Dona Dolores in a charming manner, her acting being as easy and unstrained, as sweet and natural as in the character of Gloria Quigley. She held the attention of her auditors in the closest possible manner. She was ably seconded by Robert T. Haines, Charles Kent, C. Leslie Allen, Clarence Handyside, Edgar Duvenport, William Norris, Marcia Van Dueser, Gertrude Norman, and the rest of the company. There were enthusiastic curtain calls, not only after each act but at the conclusion of the play. The audience was a brilliant one, every seat being filled, while standing room was at a premium. Sarah Correll LeMoine was an interested spectator.

### CIRCLE MUSIC HALL NOT READY.

The new Circle Music Hall, at Sixtieth Street and Broadway, which was advertised to open last evening, was in the hands of the decorators and carpet layers at 8 P.M., and consequently the opening was postponed until this (Tuesday) evening. The amiable and accomplished press agent, Charles Barker Bradford, was on hand, and assured everybody that the new hall would be in readiness within twenty-four hours.

### REFLECTING.

H. D. Clifton, having injured his knee, is temporarily out of the cast of *Under the City Lamps*.

The *Belle of Bohemia*, that will open at the Casino next Monday, will have two preliminary performances in Albany on Saturday. The principals in the cast will be Sam Bernard, Dick Bernard, Virginia Earle, Marie Dainton, who makes her first appearance in this country; Irene Starley, D. L. Don, Paul F. Nicholson, Jr., Fred Solomon, Ed Solomon, Susan Drake, Anna Laughlin, John Holmes, Zella Frank, and others.

Rose Lemoine is in London and is engaged for a part in the new production at Drury Lane. She writes that she will remain on the other side for a year.

Thomas McLarney, of In Old Kentucky, has received word that by the death of an uncle, Hugh McLarney, of Dublin, Ireland, he receives \$30,000.

George W. Lederer checked last week the repeated attempts of Sire Brothers to put him out of the Casino by beginning another action to prevent them from interfering with him. Meanwhile the Sire Brothers induced Carl Marwig to cease rehearsing ballets for Mr. Lederer's *The Belle of Bohemia*. And so goes the merry war.

Lee Arthur went about last week with his left hand in bandages, as a result of the unexpected and unanimous going off of a box of matches. But, his right hand continuing in commission, Mr. Arthur went on uninterruptedly with his playwriting.

A son was born to Mr. and Mrs. Frank E. Henderson, at Jersey City, N. J., Sept. 12. Mr. Henderson is manager of the Jersey City Academy of Music.

Sylvia Bidwell returned to New York on Sept. 6 after an enjoyable summer spent at her home.

Bruce McKee returned to New York last Thursday from England, where he had passed the summer.

Rehearsals of *Siberia*, under the direction of Harry Kennedy, will begin in Brooklyn on Sept. 18.

Grace Gaylor Clarke, who has passed the summer in Europe, will return to New York on Sept. 22.

Fredrick Paget arrived in New York last Thursday from England, where she spent the summer. Upon disembarking she received a cablegram from London announcing the death of her sister, with whom she had passed several weeks of her vacation.

Twenty and odd Hebrew players, imported by a Bowery theatre, landed from Europe last week and upset the immigration office as well as the local Hebrew Actors' Union. They were regarded as rank outsiders, and, though they got by the officials, the Central Labor Union has been asked to prevent their appearance on the stage.

Margaret Anglin is to be seen as Nell Gwynne in Paul Kester's *Sweet Nell of Old Drury*.

Harry Carson Clarke, who opens this week in his new comedy, *What Did Tomkins Do*, sent the following telegram on Friday to the mayor of Galveston and the governor of Texas: "I commence a four weeks' tour of Texas on Oct. 17, and will gladly contribute a portion of every night's receipts in Texas to Galveston sufferers."

Phoebe Strakosch, who will make her debut in America as a member of the Metropolitan English Grand Opera company, arrived at this port last Saturday on the *New York*. Lloyd d'Aubigne, another member of the organization, reached here on the same vessel.

Emma Brennan (Mrs. John E. Ince) has arrived in London. Miss Brennan opens in *A Parlor Match* at Terry's Theatre on Oct. 1.

Charles Craig is seriously ill at the Post-Graduate Hospital in this city, suffering from a paralytic stroke received two weeks ago.

Willard H. Hutchinson has announced his intent to return to the stage.

Elise de Wolfe and Elizabeth Marbury arrived in town on Sunday from Europe.

Fred Lotta, at Liberty. Address 21 W. 27th St.

### TEXAS LOSSES AND BENEFITS.

The hurricane of Sept. 8, 9, that caused such appalling loss of life and property in Galveston and other Texas points, left the Galveston Opera House a wreck. The theatre was managed by the Greenwall Theatrical Circuit Company. At their offices in this city, J. J. Coleman, business manager of the American Theatre, said that they had received no news other than that the theatre had been destroyed, but that Henry W. Greenwall, President of the company, left New Orleans for Galveston Sunday, and that details of the damage, as well as his plans for rebuilding would be received shortly.

At Houston the storm caught the audience that attended the performance of Saturday, Sept. 8, and they were compelled to remain in the playhouse almost all night. The theatre was unroofed and damaged by water, but no one was hurt. The damage was repaired promptly and the performances were not interrupted.

Earl Walker, son of George H. Walker, manager of the Opera House at Austin, is said to have perished in the storm. He was attending school at Galveston.

Charles N. Rhode, for many years correspondent of *The Mirror* at Galveston, is reported to be among the missing.

One-fourth of the receipts of Arizona at the Herald Square last Wednesday were given to the Galveston fund, and the Broadway night receipts were added. A special benefit will be given also by the company playing *Faust* at the Metropolitan this week, and others are announced at the Manhattan and American theatres on Wednesday, the Grand Opera House, Tuesday, and Metropolitan, Friday. Francis Wilson at the Knickerbocker, and George W. Lederer's company in London will give benefits later.

The vaudeville managers responded nobly to the appeal for aid. Hashim Brothers donated the entire receipts of the matinee performance on Friday last, amounting to \$122.50. E. F. Keith, departed from his rule of keeping his houses closed on Sunday, and on Sunday evening a fine bill was put on at the Union Square, which drew a packed house. The receipts were \$1,201.50. F. F. Proctor donated the entire receipts of the Sunday afternoon performance at his Fifth Avenue Theatre, which amounted to a large sum, and also gave a benefit in Albany on Sunday evening. Benefits were given at Miner's Eighth Avenue and Bowery theatres on Sunday evening. Miner and Van's Bohemians and Scribner's Gay Morning glories gave the performances. The receipts of both were over \$400, including donations. Today (Tuesday) Weber and Fields will give their entire receipts of the matinee at their music hall to the fund, and the Sire Brothers will give a benefit at the New York on Friday evening. Hurlic and Seamon will give benefit performances at their New York and Chicago houses on Sept. 27. The White Hats of America will give a benefit for the Galveston sufferers at Tony Pastor's next Sunday.

Joseph Jefferson sent \$1,000 and Jefferson De Angelis \$20 for the Galveston fund.

### OPENINGS.

The *Belle of Bohemia*, at Albany, N. Y., on Sept. 22, opening at the Casino, in this city, Sept. 24.

Theodore Babcock in *Siberia*, in New York city, on Oct. 1, management of Harry Kennedy and W. J. Fielding.

Vilia Allen in *In the Palace of the King*, at North Adams, Mass., on Sept. 17.

A Million Dollars, at the New York Theatre, on Sept. 25.

The Corner Stock company at Wooster, Ohio, on Sept. 18.

### SAD TO THE MIRROR.

LUCIA MOORE: "Kindly correct the statement of several papers that I have signed for a Newark stock company. I am still leading woman with *Slaves of the Orient*."

### MATTERS OF FACT.

E. J. Connelly is continuing his pronounced hit as Leubald Brown in *The Belle of New York* on the road.

Jessie Shirley reports that her company has made a success in J. H. Shepard's drama, *The Maid of the Mill*. Mr. Shepard is now engaged in writing a domestic play to be called *Broken Hearts*.

Joe McAdill has added in *The Heart of the Storm* to his repertoire.

Chas. Coleman has scored a success as Bill in *The Tide of Life*.

William Friend has made a genuine hit as Jack Thornely in *A Stranger in a Strange Land*.

Helen Hadley, a very clever young actress, who last season played leads with Miss Whistal in *For Fair Virginia*, is at liberty for ingenue or juvenile parts. Her home address, 131 West 115th Street, New York, is erroneously printed on an advertising page this week as in Fifteenth Street.

William Bonelli and Rose Stahl were happily received last week in Rochester on their first appearance in *An American Gentleman*, Rochester being one of the cities they have played on stock. Flowers, curtain calls and a speech at the end of the third act, was the order of the evening.

Fred Lotta has not yet settled for next season. He will play comedy and character parts and also take entire charge of new productions. He may be addressed at 31 West Twenty-second Street.

David Dudley, who announces himself as disengaged, is stopping at 37 West Thirty-second Street.

L. Goldenfith, Jr., is selling his original make-up boxes at his former price, fifty cents.

Margaret Wilkes, a clever comedienne and a beautiful Quaker City girl, will shortly be seen at the head of her own company, in a well-known and successful comedy.

The girl from Chili goes out this season under Stevens & Kahn's management as an entirely new production, the title alone being retained. It has open time for the South and West.

A good popular-price attraction is wanted to play a street fair engagement at Griffin, Ga., Oct. 4-6.

Frank Hall has left for Richmond, Va., where he will take a much needed rest. He has been very busy in the big business in the history of the Canton, N. Y., Opera House. The local managers endorse it as one of the best repertoire organizations they have ever played.

Paul E. Quinn, successful as McFadden in *McFadden's Row of Flats*, has not signed for the present year. He may be addressed at 419 East 115th Street.

Frank R. Clark, formerly manager at the Fishkill N. Y., Academy of Music, is now associated with C. G. Robinson in the management of the Mattewan, N. Y., opera house, which has been thoroughly renovated. When time may still be had at Mattewan.

Thoroughbred pet dogs are offered for sale by the Linden Kennels, 2,221 N. New Jersey Street, Indianapolis.

The summer months witnessed extensive alterations in the Bijou Opera House, Latrobe, Pa., and it is expected practically a new house. Good repertoire companies always do well here. Early time in October and November is still obtainable.

Thanksgiving, a moving date at Greenville, Pa., is held open by Manager H. W. Hobbs for a good attraction.

Managers Poff and Wolf have a few open dates, in closing Thanksgiving night, at the City Opera House, Louisville, Ohio.

Ned Burgess, in *The Country Fair*, has played to enormous business since his opening at the Park Theatre, Boston. Manager Jules Murray states that the receipts for the first ten performances were \$12,012, and this in spite of the hot weather.

Charles R. Post gives warning against the presentation of his sketch, *Mixed Drinks*, the manuscript of which mysteriously disappeared from his room a short time ago. A green wig which he wears in the sketch also made its departure at the same time.

Fox and Ward, comedians, who have just closed a successful engagement over the Keith and Proctor circuits, are open to offers.

John E. Young and Minnie Jarboan, comedian and soprano, will accept engagements with operate or comedy production, 56 Lenox Avenue is their address.

A leading and heavy man, up in Shakespearean repertoire is wanted immediately to complete Edwin Russell's company.

Honore Lenoir has the exclusive authority to present Edward Grogan, Towns and Towns, the famous version, Mr. Towns warns managers against garbled versions and unauthorized presentations.

### PROFESSIONAL DOINGS.



Emeric Campbell, whose likeness appears above, is a clever musician and comedienne whose artistic work last season as *Bessie Lottimer* in Carl Has- win's production of *A Lion's Heart* won extended and favorable comment from the press. Miss Campbell was engaged last Spring to originate the ingenue part in Owen Davis' play, *Reaping the Whirlwind*, and her success was so pronounced that she was re-engaged to fill the role this season. Naturalness is the chief characteristic of Miss Campbell's work, and she is possessed of a dainty and winning personality. She has played a wide range of parts with Eastern and Western stock companies, thus proving her versatility. She is a skilled pianist, and outside of her professional duties she finds time to devote herself considerably to literary work.

John Baker, the rifle shot with *Buffalo Bill's Wild West*, and Olive Burgess, non-professional, of Holyoke, Mass., were married in Omaha, Neb., on Sept. 10.

A wooden cannon used by the Audley dramatic company exploded during a performance at Greenwall's Opera House, Fort Worth, Tex., on Sept. 12, killing a young man seated in the balcony.

Truly Shattuck has sued G. R. McLellan and H. S. Cayendish for twenty-one weeks' salary alleged to be due. Miss Shattuck claims that she was engaged for a thirty weeks' run of *An American Beauty* in London, but the run lasted only nine weeks.

Dwain and Waldron's Academy of Music, Wilmington, Del., opened the season on Sept. 3, with *Rose Watson*, supported by the Frye Stock company, as the attraction. Business was excellent throughout the week.

Or S. Cash will be known hereafter as Sallsbury Cash. He is now rehearsing with Richard Mansfield's company, in Henry the Fifth.

Arnold C. Baldwin, leading man with Hoy's *A Trip to Trampston*, while playing at Ft. Wayne, Ind., met with a very painful accident in the bowkifle scene that almost caused him to lose three fingers, but timely aid of a physician has enabled him to appear each night.

Campbell Colman has returned to town from Gloucester, Mass., where he has been winning matches on the Bass Rocks links. Previous to joining Fredman's Stock company at July's Mr. Colman will play the First Player in *Hamlet* with E. H. Sothorn in New York and Boston.

William Burgess will continue under Alfred E. Arons' management, opening in Mamie's *Awkins* Sept. 17, and will follow in an early November production in New York.

Joseph Totten intends to star in *Blue Grass* this season. His bookings are being attended to by H. S. Taylor.

Mildred Holland's annual starring tour in *The Power Behind the Throne* will begin in November. Miss Holland was in New York a few days last week attending to preliminary details of her tour. On Saturday she returned to the mountains in Sullivan County, where she expects to remain during September.

Jessie and Ethel Moore, who have been playing all summer in Mamie's *Awkins* at Atlantic City, are now on a visit with their aunt, Mrs. Robert T. Gill, in Philadelphia. They have signed with Alfred E. Arons for *A Military Maid* for this season.

A. de Novellis, musical director of *The Casino* girl, returned to New York from London on Sept. 7.

Beryl Hope arrived in New York last Tuesday from her home in California. She came by way of Panama, and owing to the revolution there and to the fact that fever broke out on board of the ship she was more than three weeks on the voyage. During the summer Miss Hope completed an exhaustive study of "Munro's Secret" and the period of that story. She has secured a scenario of a play founded upon the tale that embraces the strongest scenes and presents the heroine in an attractive light. The authors of the scenario have been commissioned to write the drama, and are now working upon it with Miss Hope.

Professor A. W. Hilley, a well-known Philadelphia musician, and Elizabeth Clark were married in that city last week. Mrs. Hilley has retired from the stage.

William Gough was last week discharged from St. Vincent's Hospital, where he had been undergoing treatment.

Ira Ford Hoyt, manager of several Connecticut theatres, and Jane Elizabeth Larkin, non-professional, were married at Milford, Conn., on Sept. 12.

Cupid outwits Adam ended its brief career at the Bijou Theatre on Saturday.

Ada Mulkins and Mary MacKeynolds sued Oss Skinner last week, alleging that his production, *Prince Otto*, infringes upon a copyright secured by them in 1898. Mr. Skinner contends that the novel, *Prince Otto*, not having been copyrighted in this country, may be dramatized by any one, and that his version is quite unlike any other.

W. R. Hight, Jr., arrived in town on Sept. 16, after two months in Europe.

Katherine Gray has sent out announcements that she will accept engagements in New York this season.

It is twenty five years since Henry V. was last acted in New York. George H. Gould played the title role in *Henry* at the Casino's sumptuous revival at Booth's Theatre.

Ethelwyn Harty arrived in New York last week on the *Harvard*.

Ed W. Allen has refused to take his cut on the first night of Richard Cavel at the Empire Theatre, because he was dissatisfied with the production of his successful play.





## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

The bill is headed by Charles T. Aldrich, the comedian-juggler, and includes Winona Winter, assisted by Banks Winter, in Cousin Edwin's Visit; Duff, Sawtelle and Duff, comedy trio; Lotta Gladstone, comedienne; Frances Curran, vocalist; Clemence Sisters, duettists; Mr. and Mrs. Nell Litchfield, in Dora at Brook Farm; Mr. and Mrs. William Payne, comedy duo; Walter and Mamie Deaves' marionettes; Simons Brothers, comedy musicians; Excella and Heath, entertainers; Sabine and Lewis, singers and dancers, and the vitagraph.

## Edith's Urban Square.

The list of entertainers includes Milton and Dollie Nobles, in A Blue Grass Widow; Mr. and Mrs. Arthur Sidman, in Back Home; Eleanor Falk, comedienne, assisted by the eight Jersey Lilies; Stelling and Revell, European comedy bar performers; George W. Day, comedian; Quizley Brothers, comedians and dancers; Walden, female impersonator, and Charles Ranchele, a German mimic, both of whom make their American debuts; Little and Pritzker, vocalists; Josie and Willie Barrows, comedy duo; Brennan and Sinnott, farceurs; Millie Scott, comedienne; the Raymond Musical Trio, and the biograph and stereopticon.

## Proctor's 125th Street.

Bert Coute and company, in Supper for Two, head the bill. Others are Smith and Campbell, comedians; La Belle Rita, unicyclist; Sig. A. L. Guille, tenor; Terry and Elmer, songs and dances; Silver and Emmer, aerial rings; Wood and Ray, comedy sketch; Ziska, musician; Ben Harney Trio, race-time specialties; Paley's kalatechnoscope; Ingram and Jacklin, song illustrators; Earle and Shepherd, southeers.

## Proctor's Palace, Fifty-eighth Street.

Patrice, in The Girl in the Moon; Amelia Summerville in her monologue; the Blondells, juvenile sketchists, and John D. Gilbert, comedian, are featured. Others are Carls and Mirtziana, European novelty; Mr. and Mrs. Edward Esmonde, in Bill Toddie's Reception; the McMahones, possessors; Tegge and Daniels, Dutch comedians; Morton and Elliott, musical duo; Paley's kalatechnoscope; Ramsey Sisters, musical act, and Collins and Hardt, comedy acrobats.

## Proctor's Fifth Avenue.

The featured performers are Robert Hilliard and his company in The Littlest Girl; Gertrude Haynes and her Choir Celestini; Charles Case, comedian, and Emma Carus, contralto. Others are Howard and Bland, musical comedy; Alex. Heindl, cellist; Mudge and Morton, instrumentallists; Burke's musical dogs; Geo. Marten, magician; Post and Clinton, farceful duo; Paley's kalatechnoscope; Mason and Frances, rural comedy duo; Evans and White, comedienues, and the stereopticon.

## Proctor's Twenty-third Street.

Joseph Hart and Carrie De Mar head the bill in A Close Call. The others are Josephine Gassman and her "picks"; Harry Watson's comedy company in Two Flats; Press Eldridge, comedian; Hamilton Hill, baritone; Sullivan and Pasquelena, comedy sketch; Carl Reinhold, and artist; Garrett's birds; Fred Brown, dancer; the kalatechnoscope; Barr and Evans, farceurs; Clayton and De Shon, singers and dancers, and the stereopticon.

## Koster and Bial's.

The bill includes Staley and Harbeck, musicians; Francesa Redding and her company in Her Friend from Texas; Williams and Tucker in George Taggart's sketch; Skippy's Finish; Montgomery and Stone, dancing comedians; Edna Aug, comedienne; Pitrot, mimic; Montreal, juggler; three Murray Brothers, musicians; Cosmopolitan Trio, comedians; White and Harris, comedy duo; the Roginos; Romano Brothers, acrobats; Engstrom Sisters, comedienues; Howard St. Clair, Elgie Bowen, Sanstrom, and others.

## Cherry Blossom Grove.

The entertainers are the Collins, Nat M. Wills, Leigh and Thorne, Ernest Hogan, Chapelle Sisters, three Lukens Brothers, Louise Gunning, Cook and Sonora, De Witt and Burns, Les Charmenues, Ascut and Eddie, Pat Rooney, Ellie Fay, and Folk and Claudius. The light pictures are retained.

## Weber and Fields'.

Fiddle-Dee-Dee and Quo Vas Iss, the burlesques with which the season opened, are continued, with Lillian Russell, Fay Templeton, De Wolf Hopper, Charles J. Ross, David Warfield, John T. Kelly, and Weber and Fields in the cast.

## Hartig and Seamon's.

Charles Dickson and company, the Rossow Midgets, Artie Hall, Grant and Norton, George Evans, the Three Larkens, Charlie Rossow, and the Carmen Sisters make up the bill.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Gay Morning Glories have moved down from the Eighth Avenue for the week.

LONDON.—Al. Reeves' company is scheduled for the week at this house.

MINER'S EIGHTH AVENUE.—The Royal Burlesquers appear for the first time this season on the West Side.

OLYMPIC.—Matt J. Flynn's Big Sensation is the week's bill in Harlem.

DEWEY.—The New York Girl Burlesque company is the attraction this week. The olio includes Howard and Emerson, the Livingston Family, Kelly and Davis, Kitty Nelson, Williams and others. Josephine Harvey, Fisher and Clark, and others. The burlesque is called A New York Girl. The company introduces Joe Bernstein and the entire company.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Gus Williams, with a new budget of up-to-date remarks and parodies, and some happy political hits, delivered through his megaphone, led the little band of entertainers last week and scored his customary hit. Stinson and Merton, whimsical and droll as ever, easily captured laughs and kept the spectators in great humor. New lines and quaint bits of business have brightened the act considerably. Frank Gardner, who played last season with Fleurette, and Lottie Vincent, the star member of the original Three Rosebuds, made their joint appearance in this city in a new skit, called A Shattered Idol, written by Mr. Gardner. There is no plot worth mentioning, as the sketch was constructed with a view to showing the bright specialties of both performers. As those specialties are excellent the sketch made a decided hit, and the

her twin daughters exhibited charmingly. Mark Sullivan's smart imitations were deserved favor. Seymour Howe and Emile Edwards scored in their sketch, My Uncle's Visit. Johnnie Carroll made a hit with a new list of comic songs. The bill also included Silver and Emmer, Master Joseph Santley, Drawee, Maddox and Wayne, the Holbrooks, Palfrey, Edward J. Boyle, the biograph and the stereopticon.

PROCTOR'S PALACE.—Bert Coute, assisted by Marie Fayer, scored a big hit in Supper for Two. Gertrude Haynes and her corps of choir boys won very hearty applause. Miss Haynes' performance on her trick organ is a feature of any bill, and her elaborate choir scene has added materially to her reputation. Press Eldridge and his new shirt waist kept the audience in good humor for nearly half an hour. Manning and Prevost presented their decidedly amusing acrobatic act with great success. Imogene Comer sang some new ballads which brought well-deserved encores. Howard and Bland made a hit of large proportions and were enthusiastically recalled. Others were Fred Brown, Alex. Heindl, Brannan and Sinnott, George C. Martin, and Senecal. The kalatechnoscope and stereopticon held their own, as usual.

PROCTOR'S TWENTY-THIRD STREET.—Robert Hilliard made his reappearance in vaudeville, and his admirers seemed pleased. If he intends to remain in this branch of the profession it would be well for him to secure a new sketch, as The Littlest Girl is old enough to wear long skirts now. Mr. Hilliard was assisted by Messrs. Holland and James and Little Alice. A hit of large proportions was scored by Amelia Summerville in her new monologue, in which she does some very clever imitations. The appreciation of her work was shown by the applause with which she was frequently rewarded during the progress of her act. The dulcet voice of James Richmond Glenroy lent a humorous flavor to his remarks, many of which caused the spectators to laugh so loudly that the performer was obliged to pause, so that the laughers could have the full benefit of them. Emma Carus, who was in fine voice, was warmly applauded for her singing of some of this season's successes. Carls and Mirtziana, two European equilibristas, who made their American debut, proved capable and won generous applause for some smart gymnastic tricks. Alexis Komanoff, a Russian tenor, made a hit in

lashed, and then when she would come down and visit him. By a cleverly arranged mechanical device the moon changes to a large crescent, upon which the full figure of the girl is seen resting. She descends to earth through a rocky pass, and then comes the usual scene, in which the lady from cloudland becomes hopelessly tangled in an effort to understand the meaning of the slang phrases used by the up-to-date youth. As dawn approaches she returns to her crescent and fades into the night. It is needless to say that Patrice made a genuine success in her new piece, as she has made this line of fairy characters her specialty since her entrance into vaudeville. She made a very pretty picture in her clinging gown, and accentuated her impersonation with the charms and graces that have won her success in the past. Charles M. Sany lent her excellent support and delivered his lines with a proper appreciation of their humor. The sketch is elaborately mounted. The scenery and effects are beautiful and appropriate, and Patrice deserves great credit for the elaborate and tasteful manner in which she has put on this latest addition to her repertoire of fairy plays. Sig. A. L. Guille displays his splendid tenor voice to excellent effect in some high-class selections. Murphy and Allen appeared in Claxton Whitatch's sketch, The Blurred Girl, which was fully described when it was produced at Pastor's a few weeks ago. The skit is one of the best seen in vaudeville this season, and the clever players made a pronounced hit. Mr. and Mrs. Edward Esmonde repeated their success in Bill Toddie's Reception. Aurie Dagwell won well-deserved applause for her excellent singing of some popular songs. She is attractive and magnetic. Others in the bill were the Ben Harney Trio, Brooks Brothers, Terry and Elmer, John D. Gilbert, the McMahones, the Althen Twins, and Nat Burton. Paley's kalatechnoscope and the views of travel were retained.

PROCTOR'S 125TH STREET.—Joseph Hart and Carrie De Mar in Dr. Chauncey's Visit kept the ball rolling with comedy, song and dance. Mr. and Mrs. Mark Murphy in The Seventh Son were a substantial hit. There is something about Mark Murphy's personality and methods that makes him intensely interesting as well as extremely amusing. George W. Day was in his usual good form and got plenty of laughs. Tommy Baker, the singer, has blossomed out as a monologueur. Like many good vocalists, his speaking tones are not good. He has humor, however, and fair powers of mimicry, and did very well. Laura Comstock was evidently suffering from a cold. Carrie Behr worked with vim and energy. Others were Colville and McBride, Sullivan and Pasquelina, Mme. Emmy's fox terriers, the Randolphs, the La Monts, the kalatechnoscope, and the "in visible voice" overture.

KOSTER AND BIAL'S.—Maggie Cline's effervescent personality brought much pleasure to the large crowds that thronged this house last week, and her songs were warmly applauded. George Fuller-Golden told some new stories that went well. Francesa Redding and her company scored a hit in Her Friend from Texas. Al. Shenn and Charles L. Warren were seen in a new travesty on Quo Vadis, called Who What Is. It contains many funny lines, and the excellent work of the clever performers won much favor. Shenn was particularly good. Montgomery and Stone's dancing and funny remarks made their usual impression. A Trip to the Vaudeville, briskly presented by Tim Cronin, was as good as an act from a farce-comedy. The Russell Brothers continued to "make good" in their popular act. Carrie Graham was a red-hot favorite and her Sis Hopkins monologue won many laughs. The funny remarks of Haines and Pettigill evoked frequent guffaws. George Evans had his sweetest tones with him, and used them with good results. The bill also included Mamie Remington and her "picks," Chester Rodgett, Carlin and Brown, Farnum and Nelson, and Craske and Stevens. The popular prices here seem to meet with favor from those who like a good bill at a reasonable rate.

HURTEG AND SEAMON'S.—Charles T. Aldrich was as funny as usual, creating a great deal of laughter with his travesty on Ching Ling Foo. Kathryn Osterman, in The Kickapoo, was excellent. The Taylor Trio made an emphatic hit. Amann and Hartly in A Clear Case were well received. George Thatcher monologued effectively. Carfield and Carleton were appreciated. Marcelle's birds seemed to please, and Bennett and Rich, who closed the performance, held the audience until the finish of their act.

CHERRY BLOSSOM GROVE.—On the warm nights last week large crowds were entertained by Nat M. Wills, Louise Gunning, Ernest Hogan, the Collins, Everhart, Mayne Gehrue, who received a warm welcome on her return from Europe and scored a big hit; De Witt and Burns, Les Charmenues, Pat and Mattie Rooney, Louise Willis Hopper, Annie Myers, Cook and Sonora, and Ellie Fay.

WEBER AND FIELDS.—Fiddle-Dee-Dee and Quo Vass Iss continued to please large crowds last week, and the efforts of the all-star company were highly appreciated.

## The Burlesque Houses.

MINER'S BOWERY.—The Bohemian Burlesquers, headed by Billy Van, entertained large audiences for their first down town week this season.

LONDON.—The New City Sports enjoyed good business and offered an attractive bill.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories played to large audiences.

OLYMPIC.—The Kings and Queens offered the bill seen a week earlier at the London.

DEWEY.—The Rentz-Santley Burlesque company, as usual, under the management of Abe Leavitt, played a prosperous week and pleased the patrons mightily. An excellent olio introduced Charles Robinson, James and Sudie Leavitt, Folk and Treck, Harrington and Martell, Boyce and Wilson, Laura Wyble, and Mlle. Suflna. The burlesques, Hotel Matrimony and Broadway to Paris, are amusing and well put on. Lottie Elliott distinguished herself in leading roles, and was ably supported by the entire company.

## FRED NIBLO RETURNS.

Fred Niblo, the American humorist, arrived home from Europe on Thursday last on the North German Lloyd steamer Maria Theresa. He was met by a Madison man on Friday morning and looked the picture of robust health, as he chatted entertainingly of his trip, and of things theatrical on the other side of the water.

"I left New York on June 25," said Mr. Niblo, "for a trip combining business with pleasure. I had been looking forward to the opportunity to 'do' Europe, and I was also anxious to see whether I could succeed in pleasing our English cousins with my little string of nonsense. I opened at the Palace on July 5 and remained two weeks. The management seemed satisfied, and they engaged me for an additional six weeks. I received a cablegram from William Morris, offering me a season's engagement with Hyde's Comedians, so Manager Norton very kindly released me from the last two weeks of my engagement, so that I could get to New York in time to begin the season. Before I left he handed me a contract for two months, beginning June 17, 1901. I don't think I need say any more on that subject, except that Mr. Norton, 'the Grand Old Man of the music halls,' is a splendid old gentleman, and a man with whom it is a pleasure to do business. All the managers and agents I met over there were generally, agreeable, polite and courteous, and their good manners impressed me most favorably."

"I suppose you did some sight-seeing while you were over there?" said the reporter.

"Indeed I did," said Mr. Niblo, who seemed relieved at the prospect of being allowed to talk of something besides "shop." "I had a most enjoyable trip through England, Ireland and Scotland, with a week in Paris as a finisher. I never had a better time than during my visit to Ireland. The natives are so bright and interesting and the scenery is so charming. I kissed the



FRED NIBLO.

new team proved a welcome addition to the ranks of the vaudevillians. Mr. Gardner's nimble dancing and funny imitations were applauded liberally and Miss Vincent's songs were heartily cheered. The dialogue, though somewhat reminiscent, is amusing, and the act as a whole is very pleasing. Crane Brothers proved irresistibly amusing in their nonsensical hodge-podge, which they call Mud Town Rubes. They are brisk and lively and got their full share of the honors. One of them does an imitation of the late Corbett-McCoy fight that is very funny. Mudge and Morton, in their refined musical and singing specialty, scored a pronounced hit. They introduced "When the Harvest Days Are Over" and "My Jersey Lily" with good effect. John and Lillian Hoover were successful with their sketch, At the Vaudeville. A new act called The Fresh Mr. Hamm, by George Evans and W. J. Burke, introduced by Williams and McBurn, proved mildly amusing. The illustrated song act of Jacklin and Ingram met with favor. Dan and Dolly Mann scored a genuine hit in their little rural comedy, Mandy Hawkins. Mr. Mann's old rustic is a lovable character, and the sketch is presented with due attention to detail. The bill also included Murphy and Andrews, the Zereth Trio, Charles De Camo, Chris Green, and the vitagraph.

KEITH'S UNION SQUARE.—Mr. and Mrs. Sidney Drew headed the bill in Kenneth Lee's immensely amusing farcette, When Two Hearts Are Won. Applause of the heartiest sort was showered upon Sam, Clara and Kittle Morton, whose sketch is one of the most pleasing now before the public. Little Clara grows more charming as the days go by, and Sam and Kittle are as lively on their feet as they were when they made their debut. Jessie Couthouli's monologue, in which she does some exceedingly clever work, was a pleasing feature, and she shared the honors with the Mortons and Drews. The Holloway Trio did some marvelous work on the wire. After J. Shaw and

some well chosen selections. In addition to Paley's kalatechnoscope and the views of travel, which are always on the bill, there were Herbert and Willing, Collins and Hardt, Morton and Elliott, the Ramsey Sisters, and Tegge and Daniels.

PROCTOR'S FIFTH AVENUE.—Marjorie Barrymore, with the sock and buskin laid aside for the nonce, made his debut as an elocutionist last week. His entertainment consisted of three selections in verse, which were attentively listened to and well received. If he should take the notion to abandon the footlights he would be sure of success on the Y. M. C. A. circuit, as his turn was on the order of those popular in church and lyceum circles. He began with W. S. Gilbert's poem, "Etiquette," which he delivered with good effect. He followed it with "The Story of Two Clouds," by Miss Carey, and finished with "Told to the Missionary," by George R. Sims. He did not bother leaving the stage between the selections, contenting himself with a low bow at the conclusion of each, as a signal that it was time for the applause to begin. Those who like to see an actor as he looks in everyday life had a good chance to study Mr. Barrymore. He looked very youthful and handsome in his conventional frock coat and gray trousers. Special interest was attached to the presentation by Patrice of a new sketch by George Totten Smith, called The Girl in the Moon. It is a sort of fairy tale, and is modeled on the other sketches in which this popular player has been successful in the past. The scene shows an imaginary place called the fairies' glen, in the Catskills, in which there is a wishing stone. The legend of the stone is explained by Jack Darlington, a youth in evening dress, who has strayed into the glen to rest and be free from the chatter of the gossips at the hotel nearby. He sits upon the stone and muses on the theory that there is a girl in the moon. He wishes he could see her, whereupon a female face is outlined in the big, round moon. He is aston-



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An act suitable for any audience. Full of action. Fifteen minutes of knock-about eccentricities and clever dancing. Concluding with the funniest exhibition of chair and table acrobatic comedy work on the American stage.

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**JESS DANDY**  
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A most emphatic hit at the Novelty Theatre, Brooklyn.

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A Hebrew act that makes good in the City of Churches—yes.

All Agents.

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Sept. 16, week, Alhambra, Milwaukee.

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A HIGH-TONED BURGLAR,

A story with a moral—i. e., moral: If you will be a crook, be an artistic one.

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"The Lady graceful of Vaudeville."—McLaughlin.

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For time and terms address ROBERT GRANT, 93 Broadway, N. Y.

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"Miss Artie, you is cert'n'y the onliest white woman what kin sing coon songs, and dat's de trooth."

—ERNEST HOGAN.

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THIS WEEK,

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His hit as

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## BROADWAY AMUSEMENTS.

**ONE** more to the list of open houses was added on Monday afternoon, when the Novelty Theatre began its third season under the direction of Percy Williams. When Manager Williams took control here last February the outlook for success in this particular field was so unpromising that, with scarce a dissenting voice, his stay was voted likely to prove both brief and costly. Possibly the facts of Mr. Williams' ample resources, coupled with the knowledge that his leasing of the Novelty was but one of the preliminary, though important, moves in a game of managerial chess that is yet but scarce under way, but which before many months promises to become a battle royal, may have proven factors that were not reckoned on in the premises. The opening talent here has included McIntyre and Heath, Eleanor Park and her eight Jersey Lillies, Jess Dandy, Artie Hall, the Valkyries, also Sophie Burdham and Edmund Day.

The Grand Opera House was occupied by The Telephone Girl, rendered in excellent fashion by Dave Lewis, Mabel Hite, Winfield Douglas, and Maggie Ford. Manager Lewis Parker will next offer "G. W. Monroe as Mrs. O'Shaughnessy, Wash. Lady."

Course Payton continues on in an unvarying course of prosperity, and if the attendance at the Payton should hold to the tidal wave figures of the past fortnight, as seems more than probable, this newly opened house is going to prove a very disturbing element in the fortunes of whatever may be attempted in the neighborhood outside of the vaudeville domain. The prodigious hauler has proven a worthy successor to The Girl I Left Behind. Manager Gottlieb underlines the Vads for the evening week.

The Bijou had plenty of pleased patrons with Shenandoah, which Manager Parker replaces with that ever welcome Western idyll, "Miss, the title-role being assumed by the sprightly Nellie Melbury.

The Heart of Maryland has filled out the second week of its present fortnight in this borough at the Gaiety, to which Manager Bennett Wilson now transfers Shenandoah.

A novelty at Hyde and Behman's was the first appearance there of Adolf Zink, who in his imitations of Edna May, May Irwin, and Lottie Collins caught a liberal and appreciative hand. Little Zink's complete mastery of the vernacular, with the added originality of showing cinematograph pictures of his dressing-room during its occupancy by him while "making-up," made his act especially attractive. Milton and Dollie Nobles, with effective aid from pretty Eva Westcott, made "A Fine Grass Widow" one of the most entertaining playlets yet seen here. It was pleasing to notice that this time the gods gave close attention to the dialogue between Mrs. Nobles and Miss Westcott whenever Mr. Nobles was off the stage, whereas its previous production here was marred in these passages by a gallery that seemed both stupid and restless.

Cushman, Holcombe and Curtis delight their every hearer, not only with their excellent singing voices, but with the superiority of their joint vocalization, which, however, does not make full amends for their retention of a worn sketch. Dave Genaro and Ray Bailey were rapturously applauded in their grotesque cante walking, which under prevailing conditions could be truthfully described as "hot" work. Miss Bailey now makes an elaborate display of costumes and jewels. James Thornton, in unusually fine fettle, had the house with him from start to finish, incidentally springing some bon mots that evoked thunderous applause. Other turns included Fialkowski, Snyder and Buckley, also the Brothers Duman. Manager Henry W. Behman's coming headlines are Rose Coghlan, Louis Massen, Nichols Sisters, Fred Niblo, with Mr. and Mrs. Gene Hughes.

The Victoria Burlesques offered good value at the Star, their programme being one of the most satisfactory now found at the burlesque houses. Notably good features are the ballad singing of Aggie Behler, who revives the pleasant side as a singer in this instance, and into requisition a side partner of his own, their voices blending nicely in concerted song, the whole making an act of which the audience could not get enough. The afterpiece went with a rush, and no wonder, for its title, "A Queen of Bohemia," served only as a disguise for a wholesale appropriation of Whirl-1-Gig, which, to tell the truth, was well done, the roles assumed on Broadway last season by Lillian Russell, Pete Bailey, Irene Perry, Dave Warfield, and Weber and Fields being cleverly duplicated by Florence, Frank Morrell, Aggie Behler, Allan Curtis, Sam Sidman, and John Reid. No credit, though, is given in the printing for the inspiration afforded by the librettist and composer of Whirl-1-Gig, nor for the models contributed by those who originated the roles and enacted them during the 264 times that the work was given at Weber and Fields' during 1899-1900. Manager William L. Russell's next booking is The Ramblers.

Al Reeves' Music Hall had good diversion with "A Rabbit's Foot," rendered by performers whose color was various shades of fast black. Manager Van Osten's next feature is Henry's Burlesques. The Empire dismisses Little Egypt and her satellites, taking in their place Phil Sheridan's City Sports, while the Unique turns from the Rose Hill Folly people to Rice and Barton's Gaiety Girls.

The Columbia reopens on Sept. 23 with Woman and Wine.—Hyde and Behman have instituted a sort of "change partners" act in some of their box-offices, young John McDonald being shifted from the home theatre to the Star, while C. M. Moore has been transferred from there to Adams Street, and John Pearson going down to the Bijou from the Grand Opera, his former position at the latter now being filled by Charles Baker.

The Montark has William Gillette and Sherlock Holmes on Oct. 1.—Similar conditions to those that frequently prevailed last season were noticeable all this week, the gamut of attendance ranging from capacity at some places to dire bad at others.

**ENGAGEMENTS.**—Francis Campbell, William Thompson and J. Francis Kirke, for At Pine Ridge.

Charlotte Eveleth, for The Night Before Christmas.

John B. Walker, for The Watch on the Rhine.

Hattie Laurent, for Kidnapped in New York.

N. Julian Byrd, for On the Stroke of Twelve.

Mrs. George Barr, for A Midnight Bell.

Gilbert Gardner, with Carl Haswin.

W. R. Seymour, for The Sorrows of Satan.

Ethel McCullough, to play Sue in Blue Jeans.

Frank H. Inslee, for A Ride for Life.

David Hanchett, with Walker Whiteside.

Orlyn Kyle, for Lost in the Desert.

John W. Bankson, with Charles E. Hanford.

Maybelle Rother, for the lead with Eddie Fay.

Mr. and Mrs. Oliver Labadie, for R. L. Giffen's Great Ruby production at the Imperial Theatre, St. Louis, Mo.

Downs and Scott, the Carlons and Kelley and Burgess, for Ravel's New Humpty Dumpty.

Blanche Hall, for the title-role and Louis Morrison as Casert in Zaza (road company).

Edward O'Connor, for General Blazer with The Rays in A Hot Old Time.

## NEW YORK THEATRES.

**HERALD SQUARE THEATRE.**  
Management of SAM S. SILVERSTEIN.  
The New American Play  
By ALTON'S "COLUMBIAN."  
Author of Alabama, In Montana, Etc.  
Accurate Illustrations of Scenes and Characters of the Picturesque Southwest.  
Performances Wednesday and Saturday.

**MURRAY HILL THEATRE.** Lee, Ave. and 43rd St., one block East of Grand Central Depot.  
OPENING OF THE  
34 SEASONS OF THE  
Mary T. Dandy Stock Co.  
William Russell, Walter Allen, Wm. Belmont, Thos. I. Coleman, C. Ross, Watson, A. R. Gilliam, Jas. Bolley, Dorothy Donnelly, Laura Hope Crews, Rose Stuart, Mrs. Thos. Barry, Irene Jordan, Roland Hill, Wm. C. Curtis and Henry V. Donnelly.  
**A COLONIAL GIRL.**  
By Abby Sage Richardson and Grace Furness.  
27 same seats reserved for subscribers each week with out extra charge. Evening Performances: 22, 23, 24.

**AMERICAN.** 43rd St. and 6th Ave.  
Curtain rises at 8 sharp.  
**THREE MUSKETEERS.**  
Evening Performances: 22, 23, 24.  
Performances Tuesday, Thursday and Saturday, Etc.  
Next week—THE CHARITY BALL.

**ROSTER & DIAL'S.** 34th St., near Broadway.  
Elite Vaudeville.  
Evening Performances: 22, 23, 24.  
Performances Tuesday, Thursday and Saturday, Etc.  
Next week—THE CHARITY BALL.

**PASTOR'S.** 14th Street, between 10 and 11th Aves.  
Curtain rises at 8 sharp.  
Evening Performances: 22, 23, 24.  
Performances Tuesday, Thursday and Saturday, Etc.  
Next week—THE CHARITY BALL.

**THE NEW YORK GIRL.**  
Evening Performances: 22, 23, 24.  
Performances Tuesday, Thursday and Saturday, Etc.  
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# CONCURRENCE

(Continued from page 2)

**THE MAN OF WAR'S MAN.** 4. splendid performance, fair business, tonight in the Web 7; played in large audience. The Edwin in Miss Kuller 8; clever performance, fair business. Finigan's 10; disappointing performance, good business. A bunch of keys 15. The Flute 17.

**ADAMS.** ADAMS OPERA HOUSE (J. K. Detweiler, manager). Secret Service 5; played a fair audience. A Female Drummer 14; good business and co.; Harry Todd and Nellie O'Neill carried off the honors. Walter L. Perkins 28. The Man from the West 28.

**WAGNER.** WAGNER OPERA HOUSE (J. W. Wagner, manager). St. Stephens 5; opened the season; fair house; poor performance. Nashville Students 17. A Trip to Transylvania 18. Belle, Bill 20. Blue Jeans 28. Miss Holbe 28. A Lady of Quality 3. Who is Who 3. The Little Minister 9.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Grant M. Koons, manager). Caught in the Web 6; small but pleased audience. Stetson's 1. T. C. 10; big business; good co. The War 29. Over the Fence 29. ITEM: The new orchestra, under the leadership of Frank Schetz, is an improvement.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Harry Decon, manager). The House Musketiers played a large audience 7. The Power After Dark 11; large audience; co. fair. Belle, Bill 13. Vogel and Deming's Minstrels 20. Kellar 24. At the White Horse Tavern 27.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Charles T. Berra, manager). Erased Stock co. opened season Aug. 24 in the Light, a Big Heart. The War Correspondent and The Police Alarm; good attraction; good business. The Bowery After Dark 17. Uncle Josh Sprucey 26.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Frank and Herbert, managers). The Spouters 3; 15 in Margery Day, The Little Witch, and A Wife's Peril 6, 8, and in The Two Orphans, The Phoenix, That Girl from Texas, and A Soldier of the Empire 10; 12; good business, excellent co. Kellar 17.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (G. C. Curran, manager). Robert E. Marcell in A Free Lance 8; excellent performance. S. R. 9. A Child of Fortune 13; good performance; large audience. A Poor Relation 19. Henrietta Crossman 25. At the White Horse Tavern 28.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (John F. Shuler, manager). Season will open 17 with South Before the War. ITEM: The opera house has been completely remodeled and redecorated inside. A new drop curtain and new scenery have been added.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Nat Kell, manager). His Brother Half opened 6 to large house and drew crowded house; co. fair. Stetson's 1. T. C. 12; large and pleased audience. The Span of Life 15.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. E. Clark, manager). Side Tracked 12; big business; pleased audience. Kellar 19. A Trip to Transylvania 26. The Irish Pawnbrokers 28. Lost in Egypt 17 did not appear.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Thomas Hargreaves, manager). Erased Stock co. to fair business 3, 8. Kellar to large house 10. The Little Witch 12. Margery and Mack 22. Main 25. The Queen of Chinatown 27. Stetson's 1. T. C. 29. Mabel Paige co. Oct. 16.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Frank O'Rourke, manager). A Poor Relation played small house 11. Continuous Vandeville 18. 29. Stetson's 1. T. C. 21. South Before the War 28. Will Brothers co. Oct. 21.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. D. Hunter, manager). Season opened 8 with Harry Glazier in The Three Musketeers, pleasing a fair audience. ITEM: The interior of the theatre has been cleaned, refurnished and repainted.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (H. W. Holbe, manager). The Nashville Students opened the season 7; large and pleased audience. A Trip to Transylvania 11. 12 played a large audience. Side Tracked 74.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. E. Clark, manager). Season opened with a child of Fortune 10; audience not large, owing to hot weather; excellent performance. The Bowery After Dark 12.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (John D. Misher, manager). The Irish Pawnbrokers 8. A Trip to Chinatown 7. Stetson's 1. T. C. 8. Erased Stock co. in the Opium Field, She Stoops to Conquer, Sophie, School for Scandal, Siege of Peking, and Marked for Life 15.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. A. Hunsford, manager). A Rag Time Reception 6; fair business; audience pleased. Nashville Students 8; good business and performance. Old St. Stephens 12. A Trip to Transylvania 15.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. C. Fentz, manager). Erased Stock co. closed a good week's business 8. A Female Drummer 10; good business. Kellar delighted a large house 12. Will Brothers co. 17. The Watch on the Rhine 22.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (A. P. Way, manager). Side Tracked opened the local season 11 to crowded house; audience pleased. Kellar 18. Tennessee's Partner 29. A Trip to Transylvania 28.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. E. Naylor, manager). Rev. N. McCormick, resident manager. Season opened 12 with The Bowery After Dark, crowded house; fair performance. Old St. Stephens 29.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Thomas Boyd, manager). A Rag Time Reception 6; good business and performance. Old St. Stephens 21.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Charles A. Ensign, manager). Uncle Josh Sprucey 4; good house and performance. Francis Morris co. 10. H. H. Rogers' Minstrels 21.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. M. Grable, manager). Season opened with The Bowery After Dark; fair audience; performance fair. Uncle Josh 27.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Robert H. Bell, manager). Season opened 6; played a fair audience. The Irish Pawnbrokers 10; fair business; performance good.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. C. Angie, manager). Lost in Egypt 8; fair co. and house. Somers' Musical Stock co. opened to fair house 10 in The Deserter. The Irish Pawnbrokers 22.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. F. Goninger, manager). Vogel and Deming's Minstrels to light business 8. Harry Glazier in The Three Musketeers drew fairly 10; satisfactory performance.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (W. D. Campbell, manager). Vogel and Deming's Minstrels 7; large audience; performance excellent. Henrietta Crossman 11. Belle, Bill 15. Old St. Stephens 21.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. J. McManis, manager). Season opened 11 with South Before the War. The Irish Pawnbrokers 13 played a fair house.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (M. Reis, manager). John Mills, manager. Nashville Students played a large house 10. Side Tracked 13. Morris Stock co. 17. 22. Belle Archer 20. Lost in Egypt 27.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (J. H. Brown, manager). The Bowery After Dark 7; top-heavy house; satisfactory performance. Metropolitan Street 21. Uncle Josh 29.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (Albert Walton, manager). Lost in Egypt 15. Kellar 20.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (A. S. Gorman, manager). Way Down East 10. S. R. 9. A Trip to Transylvania 25.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (W. C. Leon, manager). Lost in Egypt 4; small audience; deserved better. Finigan's 10. Empire Dramatic co. 24. 29.

**GRAND OPERA HOUSE.** GRAND OPERA HOUSE (A. C. Gilliland, manager). Old St. Stephens will open the local season 19. The Bowery After Dark 27.

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